

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2508.

SATURDAY, NOVEMBER 20, 1875.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY of LITERATURE.—The Society will meet on WEDNESDAY, November 24, at Eight in the evening, when Mr. G. Washington Moon will read a paper "On some of the Difficulties and Peculiarities of the English Language." W. S. W. VAUX, Secretary.

4, St. Martin's-place, W.C., 1875.

CRYSTAL PALACE.—SATURDAY CONCERT (THIS DAY).—The Programme will include Overture, "Der Freischütz" (Weber); Concerto for Pianoforte and Orchestra in G Minor (Mendelssohn); Symphony (MS.) in B Flat (No. 5, Schubert, second time of performance);—Overture, "Egmont" (Beethoven).—Vocalists: Miss Sophie Lowe, Madame Patey, Pianoforte, Madame Annette de la Gorce, Mr. M. M. M. (Mezzo-Soprano).—Admission for the series (10 Concerts), Two Guineas-and-a-Half; Stall for a single Concert, 3s 6d and 2s 6d. Admission to Palace, Half-a-Crown, or by Guineas Season Ticket.

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UNIVERSITY COLLEGE, LONDON.

THE PROFESSORSHIP of GREEK will become VACANT at the end of the current Session by the retirement of Professor Malden. Candidates for the Professorship are requested to send their Applications and Testimonials to the Secretary of the Council, the Office of the University, 1875. JOHN ROBSON, B.A., Secretary to the Council.

OCTOBER 26, 1875.

QUEEN'S COLLEGES, IRELAND.

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The Candidates who may be selected for the above Professorship will be required to enter upon his duties immediately.

Dublin Castle, 18th November, 1875.

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For particulars, address the SECRETARY.

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SATURDAY, NOVEMBER 20, 1875.

## LITERATURE

*Italy Revisited.* By A. Gallenga. 2 vols. (Samuel Tinsley.)

MR. GALLENGA's two volumes are as distinctly superior to the usual newspaper correspondent's platitudes as they are free from the egotistical garrulities with which tourists, and especially tourists in Italy, have made us familiar. He differs from the first in having a previous knowledge of his subject, such as is rarely possessed by the enterprising gentlemen who are ready at a moment's notice to turn an honest penny by "correspondence" on any matter from cattle shows to Old Catholic conferences, or from a war in Sumatra to a tour in the Vintschgau, and blunder or prose happily through two or three columns of a daily journal, leading or otherwise; and, being an Italian born and bred, though an Englishman by long habitation, he can hardly be regarded as a tourist when he revisits his native country. Towards the making of that country as it now is no longer a "geographical expression," Mr. Gallenga, like many other Italians who were young when Charles Albert was king, contributed his mite. He served, if we mistake not, as a volunteer in the short war of 1848; and, during the war of 1859, attached himself unluckily to the Fifth Corps, led by the unheroic Jerome Napoleon, which was kept, as all the world knows, safe out of harm's way, finally appearing, at the end of its "diplomatic campaign," on the field of Solferino fifteen days after the battle had been lost and won. He was, however, more fortunate, in the sense of being more on the spot where important events were happening, in the following year, when he put on a red shirt, and accompanied Garibaldi in the "bloodless campaign of Calabria," being by an odd turn of events actually the first of the whole force to enter Naples, which he reached some hours before the chief himself. To the success of this campaign he seems to have contributed materially, if the effect of the ingenious manipulation of the telegraph at Eboli, by which King Francis was deceived into thinking his affairs more desperate than they were, was really such as he believes. In any case there can be no doubt that Mr. Gallenga may fairly exclaim "quorun pars fui," in looking back on the events which made Italy a nation; and perhaps all the more so that he appears to be one of the practical school of patriots, who were by no means inclined to say with Mazzini, in 1848, when Charles Albert demurred to declaring war against the whole Peninsula, Austria being already on his hands, "I ask when may we expect an idea, generous, potent in its spirit of love, to take root in the heart of a king?" With this school of politicians Mr. Gallenga has nothing in common; indeed, we regret that he should have thought it becoming to sneer at the single-minded apostle of patriotism whose name we have just mentioned. But, in fact, the successful *Times* correspondent has naturally but little sympathy with Republican ideas, and it is not merely that hatred of France which, since the peace of Villafranca, has been unfortunately strong in Italian hearts, which makes him talk

about "flash old French Republicanism" and "France's clap-trap of Liberty, Equality, and Fraternity" in a way which would please even Mr. Fitzjames Stephen himself.

By whatever means, and on whatever principles, however, Italy is now united, the romantic part of the business is at an end, and the question remains, what use is she making of her unity, and how is she qualifying herself for a place among European powers? The first point to be considered by a country which, having incurred an enormous debt, is relieved from any present danger of being compelled to increase it, is, or ought to be, how to settle with its creditors, and here seems to be the difficulty of Italian statesmen. Unfortunately the individual Italian, especially he of the South, seems unable at present to see the immorality of evading a tax.—

"The Chancellor of the Exchequer in Italy," says Mr. Gallenga, "is seldom if ever troubled with communications from repentant defaulters sending him 'conscience money.' He has to deal with a race of men who have for centuries been accustomed to look upon the Government as their worst enemy, on taxation as public robbery, and on laws as arbitrary and iniquitous decrees which it was wisdom to evade, and heroism to resist."

There exists a law, as with us, requiring receipts to be stamped, but "It is not likely that Minghetti, when he settles his tailor's bill, perceives that the document handed to him is unstamped; but it is even less probable that if he noticed it, he as a customer would remonstrate with the tradesman, whom as a Minister he would be bound to prosecute."

Next to the difficulty of raising money comes that of diminishing expenditure, and what this must be, in a country where the central Ministry of Finance itself employs 4,000 persons, and spends 500,000/ on housing them, may be conceived. Moreover, the long disintegration of Italy has given rise to such a number of vested interests and municipal jealousies that we cannot wonder if the Minister has not yet arisen who will have the courage to make a clean sweep of useless universities, unnecessary prefectures, and (if we may dare to say it) superfluous bishoprics, all of which help to exhaust his hardly-collected revenue. This year, however, Signor Minghetti promises an approach to a surplus, and that the main difficulty, as far as the income side of the account is concerned, is the collecting, we have little doubt. The resources of Italy are great: "Liber pater" and "rubicunda Ceres" have not deserted their old haunts; and though we can hardly agree with that Archbishop of Turin who drank Grignolino at Lyons, in preference to Nuits and Chambertin, nor have we ever tasted Barbera that did not remind us of inferior raspberry vinegar, yet there can be no doubt that with more scientific culture, such as the Società Enologiche of the northern provinces propose to introduce, many Italian wines might be worth exportation, or at all events in their own land might supplant the nasty productions of Cetona and Montpellier, which the Italian landlord labels with noble names from the Gironde and the Côte d'Or. Has not Italy too almost a monopoly of olive oil, and such cattle (if there were only more of them) as no other country can show? "Tenten oleæ, armentaque læta." Then as to the wealth below the earth, we do not know, nor does Mr. Gallenga tell us, how far it is still true that—

Hec eadem argenti rivos serisque metalla  
Ostendit venis, atque auro plurima fluxit,

but at any rate, ironworks are springing up near Florence, as a result of the discovery of lignite beds, and it is hoped that Italy may soon be able to make her own rails and plate her own ironclads.

There is, however, another subject connected with Italian affairs of which Englishmen are apt to take a more unfavourable view even than of Italian finance, and that is the administration of justice. We are especially sore just now on this point, owing to the recent murder of Mr. Hind and the inadequate penalty inflicted on the perpetrator. We listen, not without a sardonic smile, to such stories as that of the Englishman at Florence, who, having become a temporary member of a club, was astonished by the demand from another member for the repayment of a loan of 5,000 lire. The Englishman indignantly denied the debt; the Italian threatened legal proceedings. The unlucky foreigner, at his wits' end, sought the advice of a Florentine friend, who consoled him by assuring him that he knew the man to arrange the matter satisfactorily, and introduced him to a dingy lawyer. This gentleman promised to manage the business, and on the appointed day all parties met in Court. The plaintiff brought three witnesses to swear that they had seen the money lent. The Englishman was thunderstruck, and only recovered his senses when the counsel for the defendant rose and said, "We admit the debt." Nothing but the strongest assurances that all was right kept the Englishman silent, assurances which were fully justified when his counsel called *six* witnesses, who all swore to having seen the debt repaid. We do not vouch for the truth of this anecdote, but it serves to show the current opinion in this country of the morality prevalent in respect to legal dealings in Italy, an opinion which is strengthened by the undoubted facts which occur whenever a brigand or "accoltellatore" is brought to trial. Naturally, where bribery finds witnesses, intimidation is even more successful. No doubt this low state of morality arises from the same absence of public or corporate feeling which leads to the evasion of taxes, that we have noticed above. The Government in all its dealings is still regarded as alien and antagonistic to the interests of the governed. But we cannot hope for much improvement in the habits of witnesses or juries until a great change has taken place in the character of the persons whose duty it is to preside over the trials. As with all other state functionaries in Italy, the number of the judges is preposterously large and their salaries consequently so small, that no prosperous barrister would dream of accepting the post, "and judges have to be recruited among young briefless barristers fit for no other employment." Under these circumstances, it is not to be wondered at that such cases as that of Mr. Hind, or those equally gross miscarriages of justice which Mr. Gallenga quotes, are of frequent occurrence. Brigandage, too, appears to be far from extinct. When we hear of one Italian nobleman murdered and another only saved by the payment of a heavy ransom, in the course of one month last year, we wish that Italy had a few more officials like a late prefect of Palermo (whose good work, however, seems to have ceased with

his tenure of office), who ordered his *carabinieri* to bring in no prisoners. The result was that every few days the citizens of Palermo learnt that "the notorious brigand X—— has been shot in attempting to make his escape from a party of *carabinieri* who had captured him"; and the evil was scotched for a while. Now, however, or, at least, very lately, Camorra and Mafia seem to have had it all their own way.

As to more peaceful improvements, municipal and other, plenty of projects seem to be mooted, but as yet most of what has been done has been due to private enterprise, as in the case of Prince Torlonia's marvellous achievement at Lake Fucino. The proper carrying out of the sanitary measures required in the towns, from Rome downwards, is, as Mr. Gallenga says, "work for Titans, and Vandals," to say nothing of the reform which will be needed in the habits of the people. On the subject of the "restoration" of the ancient monuments, he takes a more cheerful view than most foreigners are inclined to do. Italian restoration is apt to deal too largely, we should say, in whitewash; with which compound such a building as the old Duomo of Torcello has been treated, till it looks, as an indignant friend once said to us, about as venerable as the Venice railway-station. Moreover, he is hardly just in this respect to the Austrians, who took much care of the Arena of Verona, and whose discipline in smaller matters of public cleanliness in such places as Venice we should like to see restored. Those fervent appeals in the name of "decenza e sanità," which met the eye at every corner of that city, and which were still existing in 1867, have now, alas! disappeared. We observe one curious fact with regard to the change of government in Venetia which Mr. Gallenga mentions, and for which we were not unprepared. In Verona, it appears, the people talk of "I'italiani" just as they did of "I Tedeschi," and draw comparisons not always favourable to the former. Within a year after Custoza, we were told by an Italian officer in this very same town that the Austrians were "buona gente"; and many an English traveller by the Alta Italia lines must have wished that they, at least, had remained under Austrian Government. Railway guards are good fellows all the world over, except, perhaps, in Würtemberg and Bavaria; but in other respects the change from Italian officials and regulations when you pass the frontier at Alà is certainly one for the better. It is curious, by the way, to note that Mr. Gallenga is among those who hold that Italy is gaining upon Germany in the Alpine valleys. Certainly you find villages where the elders speak both languages, the young people only Italian; but is this not owing to the policy of the Austrian Government, more generous to its "Welsh" than we to ours, which only requires Italian to be taught in the schools? The Teuton will live where the Italian, who, as we have heard Germans say, will not go higher than the chestnuts, cannot; and certainly, on the other hypothesis, it is hard to account for such settlements as Sappada, in the valley of the Piave, where every soul speaks German, or the fact that even if Mezzo Tedesco, and Mezzo Lombardo, Deutsch Metz, and Wälsch Metz, are now both "Wälsch," still at Egna (or Neuemarkt) a population is found as wholly Ger-

man in language and manners as it is Italian in feature, while Welschenhofen is as German as Deutschenhofen. This, however, is merely a speculative question, for we are assured that the Italians have no designs upon the Trentino; and, indeed, they have enough to do, as Mr. Gallenga plainly shows, without further extending their already sufficiently well-defined territory, or hankering after another "angulus iste." We hope, and not without confidence, in spite of the many drawbacks which Mr. Gallenga, who is no flatterer of his countrymen, states pretty plainly, that in this respect too, in reforming, as well as forming, their state, "L'Italia farà da se."

#### ESQUIMAUX FOLK-LORE.

*Tales and Traditions of the Eskimo, with a Sketch of their Habits, Religion, Language, and other Peculiarities.* By Dr. Henry Rink. Translated from the Danish by the Author. Edited by Dr. Robert Brown. (Blackwood & Sons.)

THERE are few more complete and trustworthy collections of popular tales than the 'Eskimoiske Eventyr og Sagn,' published by Dr. Rink, at Copenhagen, in 1866 and 1871, containing Danish versions of the Eskimo tales and traditions which his long official connexion with Greenland gave him special facilities for collecting, and a valuable essay on the language, the religion, and the manners and customs of the people among whom they were found. That work has now been translated into excellent English by the author, and condensed into one volume. Most of the quaint woodcuts, also, which Eskimo artists supplied for the Danish edition are preserved in the pages of the present translation, though we are sorry to miss the curious group of photographed Greenlanders and the two coloured plates which accompanied the larger work. To all students of folk-lore as well as to every ethnologist, especially to those who are peculiarly interested in Arctic regions, the results of Dr. Rink's careful researches may be warmly commended.

Regarded as mere fictions, it is true, these tales are not of a high order. There is but little variety in them, very little play of fancy or imagination, scarcely ever a poetic or romantic touch; but when looked upon as illustrations of the life led by the inhabitants of those dreary northern realms, as evidence on which we can rely when striving to form an idea of the moral and intellectual state of those specimens of an alien race, condemned by their exceptional position to lead a life so different from ours, then a deep human interest as well as no small scientific value will be recognized in these rude tales, these archaic records of an apparently hopeless war maintained by man's energy against what seem, at first sight, to be the overpowering forces of nature. In some respects, indeed, these folk-tales may claim to excel those found among many Aryan peoples. Their themes are familiar to the daily experience of their reciters; they exhibit the characteristic features of the land of their birth. No fairy princes or princesses, no palaces of gold or pearl, cast a glamour over the eyes of their actors; their Fauna and Flora are indigenous; their demons are in keeping with native mythology. Ice and snow form their chief backgrounds; the kayak is

seldom out of sight; the hero of the story is ever harpooning seals or catching sea-birds. Now and then, however, vague allusions are made to neighbouring cannibals, and some stories of slaughter appear to contain a reference to the Indians of North America, or even to the old Icelandic colony in Greenland, the fate of which, since about the year 1450, has remained unknown to history.

The most interesting, however, of the tales are those which embody the superstitious beliefs of the Eskimo. Modern spiritualists, no doubt, will peruse with special attention the record of the strange flights in which "a very clever Angakok" indulged whenever "his limbs had been tied and the lamps extinguished"; believers in the ghost-seeing faculties of dogs will appreciate the story which tells how an orphan boy was warned against sleeping in a haunted house by the howling of his dog. "Dogs are not unconscious of anything," thought the orphan, and fled, just in time to escape from a ghost which long chased him, dragging its shroud after it. Above all, students of comparative mythology will find much to interest them in such stories as those of the visitors to the moon, who meet there its three supernatural inhabitants—the "Moon-man," who produces snow upon the earth by blowing into a great pipe which passes through a hole in the floor; the woman who in front is fair to see, but "whose back is like that of a skeleton"; and the hag "who takes out the entrails of every one she can tempt to laugh." In some of the tales of this class links will be found with the supernatural beliefs of other lands. Thus the story already mentioned of the shroud-dragging ghost which attacks the orphan meets with its counterpart in many Russian tales about the dead; the idea of the *tupilak*, a monster or incubus created by spells and sent to devour enemies, is akin to the sucking agents employed by Icelandic warlocks; the well-known "Swan-maiden" myth appears to have inspired the story of "The man who mated himself with a sea-fowl," marrying a woman whose clothes he seizes while she is bathing, thereby preventing her from flying away, as her companions do, in the shape of a bird. The idea appears to be an original one that among the Eskimo "before they became Christians there was no lack of strong men, because their bad consciences induced them to cultivate their strength. Now-a-days, since people have turned Christians, and have no bad consciences, there are no strong men among them"; but the numerous foreign tales about *Symplegades*, or alternately opening and closing cliffs, one of the best of which is the Ottawa tradition, that Mr. Taylor designates as being "evidently founded on a myth of Day and Night," may have inspired the account of how Giviok, an Eskimo Sindbad or Odysseus, once "came in sight of two icebergs, with a narrow passage between them, and he observed that the passage alternately opened and closed again," and narrowly escaped being crushed between them as he rapidly shot through in his canoe.

One of the most curious resemblances is that which may be traced between the Japanese tales about foxes which can assume human shapes and the Eskimo stories of men who marry fox-wives. These unions remain happy until some one calls attention to the ranker than usual odour perceived in the fox-wife's

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home. Then her vulpine nature immediately becomes apparent, a bushy tail manifests itself, and its owner disappears. In one instance the deserted husband tracked his fox-wife to a cave, but found it swarming with flies and reptiles capable of song, so "from that time he gave up all thought of womanhood." The "ocean-spider, a most dangerous animal to the kayakers," with monstrous eyes, seems to be akin to the octopus; but the seals which, when over-harassed by hunters, transform themselves into spectral human forms manning a boat of ice, appear to be peculiar to the Arctic regions. Thoroughly original, also, seems to be the following story, the one poetic feature of this unromantic though most valuable work. A certain man so dearly loved his home on the east coast of Greenland that he never left till his son grew up, "and among his principal enjoyments was that of gazing at the sun rising out of the ocean." At length he was persuaded to travel towards the west coast. But no sooner had he passed Cape Farewell, and seen the sun about to rise from behind the land, than he insisted on returning immediately. Having reached his home, he went out before daybreak, and did not return. His friends went in search of him, and found him dead. "His delight at again seeing the sunrise had overpowered and killed him."

*Lives of the Archbishops of Canterbury.* By Walter Farquhar Hook, D.D., Dean of Chichester. Vol. XI. (Vol. VI. New Series.) *Reformation Period. Lives of Archbishop Laud and Archbishop Juxon.* (Bentley & Son.)

In the Preface to this last volume which its revered author saw through the press, he refers to the many volumes he has "been permitted to write"; and he passes in review the progress of his work (from Augustine to Warham,—when the Reformation movement commenced; and from Warham to Juxon, when the movement ceased—"since which time we have remained stationary"), as if the writer felt that his vocation was passing away, and that now he had but to "adjust his mantle ere he fell." Dean Hook tells us that he added the brief life of Juxon to the longer one of Laud, because,— "I have been desirous of bringing to a conclusion that portion of our history which I have designated as the Reformation Period." There is no intimation of further work to be done. There is just a possibility hinted at, that "hereafter we may see, in the suspension of Convocation during the greater part of the last century, another providential mercy extended to the Church in this land, by preventing alterations suggested by the Latitudinarians and political primates." There is only a "may see," but the writer does not venture to say that he will be the historian. Even in the immediately preceding volume, the author alluded to the time of life when strength "to reach it" is but labour and sorrow. His spirit, however, was unyielding. Quoting Dr. Hammond, he said, "It is time for me to be weary, which yet I am unwilling to be while my labour may be useful." He was spared to bring to a close his chronicle of the Reformation of the Church, in these lives of Laud and Juxon. "With those of their successors," he says, "its modern history will begin." This last part

is left for another hand; Dean Hook himself may have hesitated to undertake the work, which presents uncommon difficulties; and those survivors to whom he was near and dear may perhaps be congratulated that these biographies, complete in themselves, were finished before the intellect had sympathized with bodily weakness. There is labour enough left to test the strength, tax the brains, and perplex the judgment of any man who undertakes to describe with justice the lives of the more eminent of the sixteen archbishops, the successors of Juxon. Sheldon, Sancroft, Tillotson, Tenison, Potter, Secker—these are names which figured beyond as well as within Church limits, socially or politically; and, indeed, there are one or two others—Cornwallis and Sumner, for instance—whose biographer must be endowed with the finest qualities, if he would insure success.

Looking now at Laud's life, perhaps few will come to the end of the record without coming also to the conclusion that he was more bepraised or more belied than anything he did or said could warrant. Born three centuries and two years ago (1573) in Reading, son of a respectable clothier, Laud brought his life to an end at the block on Tower Hill, in 1645, at the age of seventy-two, and but for this so-called martyrdom he would probably now belong to the "illuminously obscure." With his own party, his death by the axe made almost a saint of him—still makes almost a saint of him. With the Puritan party, vituperation after death was employed for the purpose of justifying it. Macaulay is as savage against Laud as Prynne was. Ritualists reverence him as one who died for their cause. Dean Hook is Laud's advocate and apologist. He sees in the Archbishop a man who, knowing the law on Church matters, was justly resolute in enforcing it. He tries to prove that Laud must have been a *Via Media* man—one who viewed the Established Church as the old Catholic Church reformed and purified, and who set his face against the innovations introduced by Calvinistic Puritans. The latter hated him as a "Papist"; the Catholics hated him as a Puritan, or too much of one. The Puritans flung him to the executioner, and when his head had fallen Rome rejoiced as at the fall of an enemy. Between the two mill-stones the Archbishop was crushed, and he consequently is numbered among celebrated men, without having possessed anything like an element of greatness.

The little, plain-featured, waspish man had courage without discretion. He was one of those unfortunate persons who render themselves detestable by want of manners, disregard of courtesy. "Church and King" was his great All-in-All. The world besides might perish. To maintain the Church's rights and the King's prerogative, he would risk or incur any personal peril. He scorned the idea of releasing any one from allegiance to the sovereignty of the Church, or from belief in the divine right of a king to do what he pleased, not with the Church, but with his people, especially in the case of forced loans, imposts, and taxation generally. Laud's life was one of perpetual war on these questions, and he was beaten in the carrying of it on. It was not the mere question of the placing of a communion table altar-wise in church that brought him on trial for his life before the

Long Parliament; that was only an item—one of the many—not treason in itself, but which with the rest was held to make treason in the aggregate—the hundred black rabbits which made the black horse. Laud's enemies were too many for him; even his good intentions were crimes in their eyes. Such intentions were not wanting in the leaders of every party; but each thought other leaders and parties to be sons of Belial, worthy of death and justly liable to damnation. The Dean of Chichester expresses profound admiration for the Carolinian divines; but in those days—and they were not the only days of which the same might be said—there was much more of theology than gospel, much more of zeal than of charity, with Christianity not wanting, the Christians alone lacking.

Amenities were not cared for even in the Puritan pulpit. Here is a point in proof:—

"Doubtless Dr. Robert Abbot, the elder brother of the archbishop, Master of Balliol College, and afterwards Bishop of Salisbury, was not given to strong beer; but he, though a moderate man, encouraged, by his example, another abuse, that of preaching violently against those from whose opinions he differed. Of this we have an instance in the sermon he preached at St. Mary's on the first Sunday after Easter, 1614. Laud being present, Dr. Robert Abbot, then vice-chancellor, abused him 'sufficiently' for almost an hour. 'Some,' he said, 'are partly Romish, partly English, as occasion serves them, so that a man might say to them, *Noster es, an adversarius?* who, under pretence of truth, and preaching against the Puritan, strike at the heart and root of the faith and religion now established amongst us. If they do at any time speak against the Papists, they do but beat a little about the bush, and that but softly too, for fear of wakening and disquieting the birds that are in it. In the points of free will, justification, concupiscence being a sin after baptism, inherent righteousness, and certainty of salvation, the Papists beyond the seas can say that they are wholly theirs; and the recusants at home make their brags of them. And in all things they keep themselves so near the brink, that upon any occasion they may step over to them. Now for this speech, that the Presbyterians are as bad as the Papists, there is a sting in the speech which I wish had been left out; for there are many churches beyond the seas which contend for the religion established among us, and yet have approved and admitted the Presbytery.' The sermon was a vindication of Presbyterianism; but not content with this, the preacher pointed at Laud in his seat, and addressed him at the end thus:—'Might not Christ say, "What art thou, Romish or English? Papist or Protestant? Or what art thou? a mongrel, or compound of both? A Protestant by ordination, a Papist in point of free will, inherent righteousness, and the like? A Protestant in receiving the sacrament, a Papist in the doctrine of the sacrament? What! do you think there are two heavens? If there be, get you to the other, and place yourselves there, for into this where I am, ye shall not come.'" Laud had been preaching on the subject of Presbyterianism, and seeing that the Puritan faction was still so strong in the University, he must have expected to be answered. He had not, however, expected an attack so bitter as that which was now directed against him. He bore it with patience, and the more readily as he no longer stood alone. Other men of eminence had risen in the University who had been roughly handled in Puritanic sermons. He was content to bear the sneers and scoffs of those who, thinking differently, thought themselves wise."

Dr. Hook is of opinion, referring to the conferences in which Laud "muzzled the Jesuit Fisher," that "he would be a bold

man who should engage in doctrinal controversy with Rome without first perusing a work which has long occupied the first place in the theological literature of England." Chapels Royal have, from time immemorial, been irreligious. A page of Louis the Fourteenth once emptied the overcrowded chapel at Versailles by quietly announcing that His Majesty would not be present. No one stayed to pray; and even "Le Roi Soleil" was amused to find who was really worshipped there. Many of us may have been startled at the process of adoration in the last Imperial chapel of the Tuilleries. When the company were all in their places and the priests at the altar, the door of the Imperial "Tribune" was opened by a dignified *huissier*, who at the same moment announced "L'Empereur!" and the glittering company and priests at the altar went down in almost prostrate obsequiousness, as if a new divinity had been revealed to them in "the Son of Hortense." Of our own Chapels Royal, in James the First's time, we have this edifying account:—

"Andrewes had been dean of the Chapel Royal, and on Saturday, Sept. 30, Buckingham signified to Laud the king's intention that he should succeed the illustrious prelate. An evil custom prevailed in the Chapel Royal in the reign of King James, when the sovereign never attended the prayers, but thought only of the sermon. Whenever the king made his appearance, the anthem began and the preacher ascended the pulpit. Laud made an urgent appeal to King Charles, that he would on every Sunday be pleased to be present not only when the sermon was delivered, but especially when the prayers were offered; he further petitioned the king that at whatsoever part of the church service he entered the chapel, the officiating priest might proceed without interruption to the close of the service. We are told, 'that the most religious king not only assented to this request, but also gave thanks to his adviser.'"

One of the most curious instances of Laud's peculiar way of thinking in Church matters is well set forth in the following passage, referring to foreigners settled in England:—

"A certain restraint had been laid upon such in the time of Queen Elizabeth, her majesty having herself written a letter to Lord Treasurer Paulet, stating it to be her pleasure that the Bishop of London should take heed that in the church of the late Augustine Friars, which had been appointed for the use of strangers, divine service should be properly performed, and the sacraments administered. Laud now made some suggestions to the privy council on the matter. He set forth the great piety and compassion of this government in entertaining foreigners when persecuted at home, and indulging them the liberty of their own religion. He stated that it was never the intention of the government, that after the first generation was worn out, their posterity, born subjects of this realm, should continue in their ancestors' separation from the English Church; that such a distinct communion must, of course, make them disaffected to the State, and apt to promote, or fall in with, any change more suitable to their humour. He observes that they kept themselves a separate body, and intermarried only within themselves, that by this particular management, as they are now a church within a church, they might in a little time grow up to a commonwealth within a kingdom. That these foreign bodies, thus divided from Church and State, are for the most part settled in port towns next to France and the Low Countries, which may tempt them to strike in with an emergency, and make an unserviceable use of such a situation."

There is nothing new in the details of the last portions of Laud's life; it was a life which

he yielded with an heroic dignity. Even his enemies would allow him the merit of an undoubted sincerity, and of a perfect belief that the welfare of the kingdom was best secured by keeping every individual under an almost intolerable pressure. He played his life for that end, and his adversaries exacted the whole stake. The archbishopric was without a primate for sixteen years. Juxon of London, who succeeded to it in 1660, held it less than three years. He has no history; he lives as the figure that stood by Charles on the scaffold. Dean Hook gives a mere, yet clear, sketch of him. The Dean says of the octogenarian primate, "That he was considerate in enforcing the Act of Uniformity is probably true, as in the Life of Sheldon we shall show that this was the case with most of the bishops." With this prospect of future work before him—promise never to be realized—the author lays down the pen that is never to be resumed.

*The Oration of Demosthenes on the Crown.*  
Translated by the Right Hon. Sir Robert Collier. (Longmans & Co.)

It is to be hoped that all the lawyers who have translations of 'The Crown' in their desks will not take to publishing them in imitation of Sir Robert Collier. His version shows scarcely sufficient improvement on some of his predecessors to justify him in adding one more to the pile of volumes devoted to the reproduction of this renowned speech. His English is, perhaps, smoother and more sonorous, but certainly not so literal as Mr. C. R. Kennedy's. The phrase, "with well-acted voice," for *τῇ φωνῇ διακρίνειν* *ιποκρινόμενον* (p. 321 R.), strikes us as not being English at all. The difficult passage, *τοῦ πάροντος ἀγώνος . . . οὐδὲ ἐγγύς* (p. 229), is elegantly rendered by inverting the two halves and quite altering the sense: "If the accusations against me were true, I am free to admit that the State could not punish me enough or nearly enough; but the moving spirit of this prosecution is the malice, the rancour, and the insolence of personal enmity" (p. 6). The original clearly means "The set purpose, as you see, of the present prosecution includes the gratification of the malice, &c.; whereas, with regard to the said charges and accusations, had they been true, the State has no opportunity afforded it of inflicting due punishment, or anything like it." This rendering Kennedy adopts, except that he gives a different shade of meaning to *ἐν*. "Εσπέρα μὲν γὰρ ἦν· ἵκε δὲ διγέλλων τις" (p. 284) is quite spoilt by transfusion into "It was evening when a messenger arrived." We will now discuss a page chosen at random. The full force of *ἐξήμαρτε* (p. 317), "has he made a grave blunder?" is required to bring out the contrast with *δόκει*, instead of simply "has he erred?" *τὰ πάντα δοκοῦντα συμφέρειν* (ib.) is better turned "objects which all think beneficial," than "objects apparently beneficial to the public." The sentence, "Æschines, however, has so far surpassed all mankind in malignity and brutality as actually to impute to me as crimes, even what he himself cited as instances of bad luck" (ib.), suffers by the inversion, "So that in laying to my charge as crimes, what he himself has described as misfortunes, Æschines has surpassed in malignity and cruelty all mankind." Further on

we have "witchcraft of eloquence" for *δεινὸν καὶ γόην* (p. 318), instead of "artful eloquence and jugglery." Sir R. Collier's phrase is much too complimentary. Lower down, "the audience, forsooth, are to take this assertion for the fact, without inquiring," is much weaker than the correct and literal rendering, "the assertion is, of course, true, and the audience will not proceed to inquire." Just above, *ὅπως μὴ παρακρούομαι μήτε ἐξαπατήσω*, is meagrely replaced by "against being led away." In this passage, which we have subjected to minute criticism, full justice has clearly not been done to the original, and if we judge the whole by the part, we shall not arrive at a very unfair estimate of the work. We are far from inferring that we should find as much fault with every page; but we find, on the whole, that Sir Robert Collier has failed to produce a thoroughly satisfactory representation of the masterpiece of Greek oratory. His version is graceful and eloquent, but not with the easy grace and simple eloquence of Demosthenes. He seems to lack the consummate scholarship required to catch the full significance of each cunningly chosen word and phrase. We do not, of course, advocate servile adherence to the idioms of the original, but we do insist upon such fidelity as shall not let drop a fraction of an idea which Demosthenes thought proper to express. Possibly Sir Robert Collier has come as near our standard of excellence as any man in his position could; but, though we do not wish to be hard upon a creditable performance, we must not abate the claims of accurate scholarship in favour of the amusements of learned leisure. Perhaps, however, among "those who are not familiar with Greek history" will be many who would not appreciate a better translation than Sir Robert Collier has given them. The large type, attractive binding, and general elegance of his little volume will make such readers prefer it to any version of the same speech yet issued. The Preface gives the information needful for making the speech intelligible, including the argument of Æschines' speech for the prosecution.

In common with most authorities, Sir R. Collier much exaggerates the weakness of Demosthenes' case as to the points of law pressed by Æschines. With regard to the illegality of proposing to crown a public officer before his accounts had passed the audit, Demosthenes cites presumably well-known instances to show that the statute had been invalidated by custom—an amply sufficient defence, the *bona fides* of which there is no reason to doubt. Again, Æschines' argument, that the law allowing persons to be crowned in the theatre only applied to crowns conferred by foreign states, is very ingenious; but the law he attempts thus to limit must have at least been ambiguous, else his explanatory argument is superfluous. The law that "persons may be crowned in the theatre if the people so vote it" is not, as Æschines subtly urges, contradictory to an older law, that *persons shall not be crowned elsewhere than in the senate or assembly*, which would remain in force unless suspended by popular vote under the new statute. Demosthenes rightly then declares that he cannot understand Æschines' argument. Modern notions of legal procedure have led scholars to infer conscious weakness from the slightness and

the unobtrusive position of the answer to Eschines' legal argument, whereas it may, and in our opinion does, indicate the orator's just appreciation of the real object of the prosecution and the real interest of the trial. Even had not his time been limited, by which fact Sir R. Collier interprets his silence respecting a specific charge of bribery, we doubt whether it would have been politic or artistic to make much of Ctesiphon's legal position, had it been perfectly secure. As it was, he surely needed every available second for the defence of his administration and abuse of his malignant adversary.

## A FRENCH POET.

*Les Vaines Tendresses.* Par Sully Prudhomme. (Paris, Lemerre.)

COMING before the French public with his first volume, 'Stances et Poèmes,' about the same time as M. François Coppée, who rapidly gained a high position among living writers of verse, and who followed up the success so gained by proving himself to be possessed of an equally characteristic, if restricted, dramatic vein, M. Sully Prudhomme has continued, in the series of volumes of which this is the most recent, to realize the expectations that were originally entertained of his powers. So charmed was Théophile Gautier with the delicacy, the freedom from imitation and the perfect *raison d'être* of his earlier efforts, that he did not hesitate to select M. Sully Prudhomme from among his many young contemporaries as the poet of surest promise for the future. His best poems were then, as they are indeed now, works of miniature art. There is nothing of the Delacroix-like horror, the *frisson nouveau* of Baudelaire, the Ingres-like sculpturesque poetry of the followers of Gautier, the sublime oriental mysticism of Leconte de Lisle, which some have carried to more mystical extremes than the master himself: nor do we feel at all the want of such elements, when we have one of M. Sully Prudhomme's delicate idealizations of feeling or of thought conveyed in a word-fabric of almost china-like translucency and finish, a sonnet, or something between a sonnet and a song, such as 'Le Vase Brisé' in the early collection, and 'La Coupe,' which we may quote by way of a similar example from the present volume:—

Dans les verres épais du cabaret brutal,  
Le vin bleu coule à flots et sans trêve à la ronde;  
Dans les calices fins plus rarement abonde  
Un vin dont la clarté soit digne du cristal.

Enfin la coupe d'or du haut d'un piédestal  
Attend, vide toujours, bien que large et profonde,  
Un cru dont la noblesse à la sienne répondre:  
On tremble d'en souiller l'ouvrage et le métal.

Plus le vase est grossier de forme et de matière,  
Mieux il trouve à combler sa contenance entière,  
Aux plus beaux seulement il n'est point de liqueur.

C'est ainsi: plus on vaut, plus fièrement on aime,  
Et qui rêve pour soi la pureté suprême  
D'aucun terrestre amour ne digne émuler son cœur.

There are several pieces as perfect in all respects as the above in 'Les Vaines Tendresses,' and they are worthy to rank with 'La Terre et l'Enfant,' of the volume entitled 'Les Solitudes,' a little *chef d'œuvre*, which could never be surpassed: one of the most delightful is 'Le Vase et l'Oiseau,' which is too long to quote entire. In fact, M. Sully Prud-

homme seems able to make a poem out of the most intangible things, a ray of light or colour, a breath of summer wind, a perfume, or the sheen of the stars at night, and to do it so successfully, that his verse shall have all the intangible nature of the subject, and yet be clear and durable as a work of art. We accept such productions as perfect and satisfactory within their own well-guarded limits, and do not think it necessary to quarrel with the author if he feels but small inclination to write longer poems, or to push into wider spheres where his present clear vision and adequate powers of accomplishment might be less triumphant. It is, nevertheless, a natural consequence, perhaps, of depending solely upon matter capable of being treated within the bounds which M. Sully Prudhomme has usually set for himself, that occasionally the theme, failing to elicit our sympathy, should appear thin, and the author less sure of his own emotion. Poems of this sort are necessarily subjected to a severe test, having no moral to fall back upon, nor any enthusiasm beyond such as they can themselves arouse to carry them through with the reader. It is, therefore, sufficient to note that there are a few pieces in the present volume which we consider decidedly below the level of the good ones, and the reason of their failure would appear to be that the author has drawn upon his own personal experience, either of sadness or of loneliness, for an inspiration. That from the nature and restrictions of his capacities such a poet is debarred from bringing his own personality forward prominently in his work, we hold to be as true as it is in the case of any worker in plastic materials, and the imperfect glimpses of himself thus revealed cannot fail to be one-sided and unjust. That "loneliness" itself is a legitimate theme for poetry in M. Sully Prudhomme's hands, when properly treated, is sufficiently shown in the following:—

## PRIÈRE.

Ah! si vous saviez comme on pleure  
De vivre seul et sans foyers,  
Quelquefois devant ma demeure  
Vous passeriez.  
  
Si vous saviez ce que fait natre  
Dans l'âme triste un pur regard,  
Vous regardez ma fenêtre,  
Comme au hasard.  
  
Si vous saviez quel baume apporte  
Au cœur la présence d'un cœur,  
Vous vous assoiriez sous ma porte,  
Comme une sœur.  
  
Si vous saviez que je vous aime,  
Surtout si vous saviez comment  
Vous entreriez peut-être même  
Tout simplement.

That the same subject may, however, through a departure from the pure ideal, which is the author's peculiar vein, be handled even by him, in a commonplace way, is apparent in the poem called 'En Voyage,' the emotion expressed in which, if true, could not, we should think, have outlasted the situation, and only attains a tone of plaintiveness which excites pity rather than sympathy. The poet has well felt and stated the necessity to keep within the strict limits of the ideal and of impersonality, in these beautiful verses, 'Aux Amis Inconnus,' at the commencement of his volume:—

Peut-être un de mes vers est-il venu vous rendre  
Dans un éclair brûlant vos chagrins tout entiers,  
Ou, par le seul vrai mot qui se faisait attendre,  
Vous ai-je dit le nom de ce que vous sentiez,  
Sans vous nommer les yeux où j'avais dû l'apprendre.

Vous qui n'aurez cherché dans mon propre tourment  
Que la sainte beauté de la douleur humaine,  
Qui pour la profondeur de mes soupirs m'aimant,  
Sans avoir à descendre où j'ai conçu ma peine,  
Les aurez entendus dans le ciel seulement.

Vous qui m'aurez donné le pardon sans le blâme,  
N'ayant connu mes torts que par mon repentir,  
Mes terrestres amours que par leur pure flamme,  
Pour qui je me fais juste et noble sans mentir,  
Dans un rêve où la vie est plus conforme à l'âme.

Chers passants ne prenez de moi-même qu'un peu,  
Le peu qui vous a plu parce qu'il vous ressemble;  
Mais de nous rencontrer ne formons point le vœu:  
Le vrai de l'amitié c'est de sentir ensemble,  
Le reste en est fragile, épargnons-nous l'adieu.

## NOVELS OF THE WEEK.

*Olivia Raleigh.* By W. W. Follett Syng. (Chapman & Hall.)

*Stanley Meredith.* By Sabina. (Samuel Tinsley.)

*Ralph and Bruno.* By M. Bramston. 2 vols. (Macmillan & Co.)

*St. George and St. Michael.* By George Macdonald. 3 vols. (H. S. King & Co.)

*The Shadow of Eriksdale.* By Bourton Marshall. 3 vols. (Samuel Tinsley.)

PERSONS who take an interest in the higher education of women would do the world a service if they could teach girls, before they get too old to learn, that it is not absolutely essential for them to write novels. This would be a useful lesson in self-control; and, if effective, would secure time for the acquisition of a certain degree of proficiency in spelling, grammar, and, possibly, good taste. If this is too hard a task, a few simple rules for the writing of fiction might be required to be learnt so thoroughly as to leave some impression which might last till late in life. For instance, a rule might be laid down in accordance with Horace's wise approval of Homer:

Nec gemino bellum Trojanum orditur ab ovo.

If you are going to write a story about men and women you need not introduce them in their cradles. Without going deeply into the subject, the proposed rules might also contain some such advice as the following. Choose your characters out of the kind of people with whom you live, don't criticize them too much, and don't use French words if you can possibly avoid them. The passion for French characters and for laying the scenes of novels in France has lately burst out with new violence; and the result is a terrible increase of slovenliness and revelation of ignorance. Perhaps in the next few months we may hope that fashion will take novelists to India for scenery, in which case the good effects of the Prince's visit will come home very directly to a considerable public.

'Olivia Raleigh' has no particularly conspicuous faults, and it has the unquestionable merit of being in one volume. Unfortunately it does not impress the reader as a short story, and so its very virtue helps to injure its reputation. We feel wronged after a long and tiring spell of reading to find that we have only read one volume. After a great deal of almost irrelevant matter about the fathers and mothers, and even the grandfathers and grandmothers, of the persons with whom the story is concerned, we come to the first part of the plot—the jealousy of two brothers, middle-aged bachelors, in respect of the affections of their little niece of twelve. That seems to us a most improbable piece of sentiment, and, what

is worse, a very dull improbability. Of course, the uncle who loves the niece best gets the least love in return. After giving way in everything to his selfish brother, he dies leaving his fortune to a sort of adopted son, on condition of his marrying the niece within a year. Then comes the second part of the plot; and here the niece appears in a very unpleasant light. Certainly her position is difficult. After falling in love with her, the young man had had scruples about the condition and had broken it. He had been to America once to seek his fortune; and, in spite of her having nursed him through a dangerous illness on his return home, is about to go there again with the same view. The gentleman has nothing, and hesitates to ask the lady to share it with him; and the book is coming to an end. So, perforce, the niece has to take the initiative in the love-making, and, finding the strongest hints useless, only stops short of a formal proposal of marriage. Then they go out into the moonlight for an hour or so, and somehow things are settled properly. But this is not all. The wedding was in 1844, and the author saw her hero and heroine last year. So her story begins at the beginning and goes on to the end.

"Sabina" is also a young lady who should not have been allowed to have dealings with print and paper. When Stanley Meredith's poems were first published, "many," she tells us, "were the inquiries 'Whom could he be?'" It is the object of "Sabina's" rhapsody to describe this gentleman, and a more unpleasant hero we have rarely known in print. Physically, he possessed "all the alluring brightness of a fallen angel," and morally he appears to have been a young man addicted to mental posture-making, vain, fickle, ill-tempered, and unprincipled. The heroine, who is indifferently called "lammie," "Minnie," and "dearie," is a gushing person, who dotes on the Byronesque, and though, as she is, at the same time, a highly proper young lady, Mr. Meredith's hard love-making rather shocks her in a married man, she is ready to condone the offence when the existing obstacle is removed by a violent death, of which the hero is not remotely the cause. The story is fatiguing to read, as the style alternates between the sublime and the vulgarly colloquial, and, as it deals almost exclusively with the enthusiastic feelings of Minnie for her questionable admirer, a little of it satisfies one as a sample of the whole.

The chief error which Miss Bramston has committed in her present book is, that she has failed to discriminate between matter suited to grown-up people and that which is only fit for the nursery. Serious discussions between children, who express themselves with the utmost propriety, upon religious subjects, may, of course, to some extent, help us to read their characters, and would, perhaps, not be out of place in a "Sunday book." But, supposing for a moment that these discussions in "Ralph and Bruno" were particularly characteristic or particularly amusing, we should still hold Miss Bramston guilty of two faults in introducing them. First, they are carried on between leading characters, and secondly, they serve to put off the beginning of the interest of the story. It is of the essence of a novel that the principal characters should be men and women; and if it be necessary to describe their childhood, this should

be done rapidly and broadly, without going into minute details of description or conversation. These should be kept for children who may happen to be brought into it as subsidiary characters. Then there can be no greater fault in art, or mistake from a business point of view, than to weary or disgust your readers with irrelevant matter at the opening of your book. It is, no doubt, the demand for length which leads so many novel writers to disregard this obvious rule. They feel they must fill so many volumes; and whatever comes into their heads they put down at once, for fear the story may come to an end before they have filled a sufficient number of sheets of paper. At all events this is what Miss Bramston seems to have done; but she would have been wise if she had cut down the beginning of her story and amplified the end, supposing always that she bound herself to a fixed amount of matter. We feel it rash to make such a horrible suggestion, but we are not certain that "Ralph and Bruno" would not have been improved by being in three volumes. Lest we should be misunderstood, let us say at once that we are only suggesting a possible improvement. A better course would have been to have cut the book down to one volume, and the best, no doubt, to have refrained from publishing it at all. Not that "Ralph and Bruno" is a bad book as novels go. Miss Bramston writes with correctness and with some taste. She takes, however, the common delight in scattering her pages with French words, not without mistakes; and is a great deal too fond of talking about her characters.

"An effort to read the hearts of our forefathers," says Mr. Macdonald, "will help us to know the heart of our neighbour." Approaching his work in this spirit, he has made his historical novel more interesting than such works in the present day are apt to be. His success is greatly due to the wise choice he has made of that stirring age of English politics, the seventeenth century, in which germinated the seeds of modern political life—an age which one wonders has not more often tempted the poet and the novelist. If our author is not quite so much at his ease among the English of a bye-gone time as the Scotchmen of his own, his historical sympathies are wide, and he has the faculty of seeing what was attractive and heroic in the best spirits of both factions. It is needless to say, therefore, that his Puritans are not all prigs, nor his Cavaliers all empty-headed sons of Belial. He recognizes the fact that there was political and religious earnestness on both sides, that loyalists might be developed in pious country grangiers and parsonages, and champions of popular rights in the study as well as in the forum. The hero of his tale is that Somerset, Lord Herbert, better known as Earl of Glamorgan, who, according to the view preferred by our author, was made the scapegoat of the unhappy Charles in the matter of those Irish intrigues which eventually sealed his ruin. To the interest attached to one who is represented as an ideal of chivalrous fidelity to his church and king, is added that of intellectual attainments beyond his age, and especially of a fertility in mechanical invention which enabled him to anticipate many of the greatest scientific discoveries of later times. Scarcely less vividly portrayed are the figures of his Countess (though it is an anachronism to repre-

sent her as the impulsive daughter of Tyrone, whom the Earl married as his second wife long after the exploits recorded in the tale); of the stout old Marquis of Worcester, whose plain dealing in his interview with the king is of a piece with his sturdy partisanship; of Heywood, a roundhead of the nobler and more tolerant type; and of the charming Dorothy Herbert, his Cavalier sweetheart, whose life in Raglan Castle is the pivot round which the action of the tale is concentrated. Both of these last are faithful to their principles, the more so in that these conflict with their affections, and although the conclusion of the war is felt as a relief by both from painful struggles between inclination and duty, the discipline which they have undergone does not render them less worthy of the happiness which crowns the troubled course of their mutual love. When we add that Mr. Macdonald's descriptive power is, on the whole, well exercised, although some episodes, such as the mission of the rustic reformers to the castle, are rather complicated and diffusely told, we have said enough of a story which, though by no means his best, will do nothing to diminish his reputation.

"The Shadow of Erksdale" is an illiterate kind of book, though evidently written with the best intentions. Even the impossible squire, who is the hero of the tale,—a gentleman who prides himself upon his "Norman blood," and says "My respects, ladies," when he drinks a glass of wine,—is kindly treated, and a place for repentance given him before he commits himself to felony. The heroine is a Miss Aungier, daughter of a country doctor (called, *par excellence*, "the Practitioner" in these pages), and the course of her true love for the squire's son is the staple of this blameless romance. The columns of the "penny weekly" are obviously the proper *media* of our author's lucubrations.

*The Language and Literature of China.* Two Lectures delivered at the Royal Institution in May and June, 1875. By Robert K. Douglas. (Trübner & Co.)

We gladly welcome Prof. Douglas's volume, as within a small compass it gives an excellent account of "a language which is the language of 400,000,000 of our fellow-men, and a literature which goes back to the time of King David," both of which, however, are exceedingly unfamiliar to English minds. To French scholars the study of Chinese has long offered attractions, but England can boast of few Sinologues who have not been officially compelled to become so. It may be that Dr. Legge may be able to excite at Oxford such a taste for the language of the "Middle Kingdom" as honourably distinguishes the numerous students of Chinese in Paris. In spite, however, of Stanislas Julien's edifying example, and Prof. Douglas's encouraging words, it is not likely that any but the most earnest of inquirers will pay persevering attention to so difficult, and so, at first sight, unattractive a language. By a little ingenuity and a large supply of dictionaries, a smatterer in languages may often gain a linguistic reputation, but from Chinese such a student is not unnaturally apt to recoil in alarm.

Prof. Douglas's first lecture is devoted to the language of China. After describing it as

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language in its most archaic form, every word being a root, and every root a verb, uninflected, without even agglutination, with indeclinable adjectives, and verbs which are not to be conjugated, destitute of an alphabet, and finding its expression on paper in thousands of distinct symbols, he proceeds to give an account and classification of those symbols. One of the most interesting features of this part of his lecture is the comparison, at p. 25, of Chinese with Egyptian and Assyrian character-composition, in which, after explaining that every character of the class called Phonetic is composed of two parts, "the Primitive or Phonetic element, that is to say, one of the characters which have been chosen to represent certain sounds, and which gives the sound to the whole character, and one of the 214 determinatives or radical characters of the language," he proceeds to show, by means of several examples, that these determinatives "in combination with their primitives form an exact parallel with many Egyptian and Assyrian Ideophonetics." Passing on to the sounds of the language, he explains how its 500 syllabic sounds are made to represent in conversation the thousands of characters in common use, enlivening the description of the eight tones among which the words of the language are divided by describing how a well-known Chinese scholar, owing to a confusion of tones, turned the words *kuai kuok*, with which a Chinese merchant commenced a petition to the Governor and Council of Hong Kong, into "Devil Kingdom" instead of "Honourable Kingdom," greatly to the Chinaman's discomfiture. The rest of the first lecture deals with such grammar as a language can boast of which is devoid of inflexion or even of agglutination, and in which a large number of words each play the part, under varying circumstances, of substantives, adjectives, verbs, and adverbs.

The second lecture, giving an account of Chinese literature, is more adapted than the first for the general reader. Beginning with the earliest published work on which we can lay our hands, the 'Book of Changes,' which Wan Wang composed within his prison-house in the year 1150 B.C., it proceeds to describe the 'Book of History,' which takes us back to about the time of Noah; the 'Book of Rites,' which has been, ever since the twelfth century B.C., the rule by which Chinamen have regulated their lives; the 'Spring and Summer Annals,' the only one of the Classics actually written by Confucius, and the appearance of which made rebellious ministers quake with fear, and undutiful sons yield to terror; and the rest of the Nine Classics. Prof. Douglas is not carried away by any immoderate enthusiasm for the ancient literature he describes. Considering the time-honoured Confucius himself a man who "has done his countrymen an irreparable injury," by helping to perpetuate throughout all generations "the inflexible sterility of the earliest specimens of literature" which might possibly have been merely the characteristic of a particular phase in the national mind, he even speaks without indignation of that Emperor who "issued an order that all books should be burned, except those containing records of his own reign." Of printing in China he gives an interesting account, from the time of the edict of 593 A.D., which ordained that the various texts in circulation should be collected, and should be

engraved on wood, to be printed and published, to the full development of the art under the Sung Dynasty (960-1127). Some of the chief productions of the printing press also are mentioned, such as the great historical and topographical works, and the immense encyclopedias. Of one of these, the largest work in the world, a copy of the first edition is now on sale at Peking. It is the "complete collection of ancient and modern books," compiled by a commission, for the Emperor Kien-lung (1735-95), in no less than 6,109 volumes. Of the songs and ballads which form the 'Book of Odes,' a work condensed by Confucius from an official collection of some 3,000 songs which existed in his time, a pleasant account is given, including several specimens; and a few words, not in a very hopeful tone, on the prospects of the Chinese literature of the future, bring this modest but valuable little volume to a close.

#### OUR LIBRARY TABLE.

MR. BUTLER-JOHNSTONE has reprinted from the *Daily News* the letters in which he described last year the Fair of Nijny-Novgorod and the lower part of the Volga. Starting from Astrakhan, so fascinating in appearance when seen from afar, so fishy in reality when closely examined, he tarried awhile on the steppes in order to become personally acquainted with their nomad inhabitants, enjoying the hospitality of Kirghis tents, and studying the peculiarities of the Kalmuck, whom he considers "a Kirghis exaggerated." Proceeding up the Volga,—the scenery of which, in some parts, proved more to his taste than anything on the Rhine, "Mother Volga" herself being "much grander than the German river," and offering for a long way above Samara constantly changing views, with "little idyllic coves and wooded bays,"—he made acquaintance with the German and Little Russian colonies of Saratof, and afterwards halted for some time at Samara in order to drink koumis, the well-known beverage made by Tartars from fermented mares' milk, and highly recommended as a remedy in the case of all wasting diseases. "It is, of course," he says, "a mistake to suppose koumis a specific for consumption," though its strengthening properties often effect, in the early stages of that disease, "a beneficial change in the organism of the patient." But in cases of recovery from a long illness, where no organic detriment exists, it frequently proves of sovereign efficacy. "Often, in such cases, after a couple of months' koumis-drinking, the system is braced up, the blood streams more quickly through the veins, the pulsation increases, and a general feeling of *bien-être* pervades the whole man." But it is not only the koumis which favourably affects the patient at Samara. The fine, dry, rarefied air of the steppes plays a great part in his recovery, the freedom from damp and miasma being so great that even at the close of day the most delicate invalid "can sit out of doors without risk, and watch that setting sun reflected on the Jigoule hills, which here skirt the Volga, fringing with gold the clouds that crown the summit of those glowing hills, and lighting up the whole expanse of the river with liquid glittering fire." Resuming his journey, Mr. Butler-Johnstone proceeded from Samara to Kazan, where, of course, he visited the mosques and schools of the Tartars, and made acquaintance with the Finnish tribes in the neighbourhood. Of the schools he speaks in terms of well-deserved praise, education being entirely gratuitous, and the rich Tartar merchants of each district providing for the very small expenses of each establishment. The system of teaching is that known in England as Bell and Lancaster's, the elder boys teaching the younger throughout a hierarchy of ages—a system "indigenous to the East, where the Jesuit missionaries first learnt it, and hence imported it into Europe." From Kazan

our author steamed up to Nijny-Novgorod, and there studied the Fair, to a detailed account of which two-thirds of his small book is devoted. Mr. Butler-Johnstone writes pleasantly, and he has evidently meditated seriously over the scenes he witnessed in Russia. Whether his views be correct or the reverse about "the perhaps inevitable struggle for the Empire of the East between England and Russia," and the forthcoming time when Moscow will become "the capital of the empire (with St. Petersburg for its northern port and Constantinople for its southern *débouchée*),"—even although he may take too favourable a view of the spread of Samovars throughout the Russian empire, yet his ideas in general seem to be sound and healthy, and his experiences to have justified him in bringing home "the most agreeable recollections of a country teeming with interest of every kind, and of friendships formed among the pleasantest and most engaging people in the world." His publishers are Messrs. Parker & Co.

MR. EFFINGHAM WILSON sends us Mr. Roberts's *Parliamentary Buff Book*, which appears for the eighth time, and may be said now to have won for itself a place among annual books of reference. The rival that made its appearance last year does not seem to be intending to show its face again, and it is as well, for one volume of the kind is sufficient.

SEVERAL reprints are before us. Mr. Bentley has issued a beautiful little edition of the perennial *Ingoldsby Legends*, which he has dedicated "to the memory of Richard Bentley, who was the schoolfellow, and throughout life enjoyed the friendship, of the author of these legends"—a worthy tribute to one who was the publisher of many whose works will always retain a place in English literature.—Messrs. Smith & Elder are bringing out an illustrated edition of Miss Brontë's works—delightful volumes, and an equally handsome edition of Miss Thackeray's writings.—Messrs. H. S. King & Co. send us a neat reprint of Sir Henry Taylor's *Dramas*.

IT is a sign of the popularity of M. Jules Verne that Messrs. Ward, Lock & Tyler can afford to bring out his books in a readable type at a shilling each. The three volumes of the "Jules Verne Library" sent to us are a *Journey into the Interior of the Earth*, the *English at the North Pole*, and the *Ice Desert*. Many little people will, no doubt, be all the happier for these cheap volumes.

MR. RIDGWAY sends us *The Farmer's Almanac and Calendar* for 1876, which, as usual, contains plenty of useful matter.—The Christian Knowledge Society have issued several Diaries of a semi-ecclesiastical character: *The Churchman's Remembrancer*, *The Churchman's Pocket-Book*, and *The Churchman's Almanack*. They are well printed, and the paper is tolerable; but it is doubtful whether a great Society does well in competing in the manufacture of pocket-books with the ordinary publisher.

WE have before us the Reports of the Free Libraries at Manchester, Bolton, and West Bromwich. Manchester can boast of one of the best libraries of the kind that we know of. Not only are the books bought of a good stamp, but many foreign serials of an unusually high class are taken in, such as *Deutsche Rundschau*, the *Revue Célique*, the *Revista de España*, and the *Rivista Europea*. The West Bromwich Library, which has been in existence little over a year, has produced a most satisfactory Report of its doings. Bolton seems also to be prospering; but we would suggest that the lists of the principal additions should be made a little more definite. When we are told that the library has acquired a 'History of Greece,' we feel inclined to ask whose.

WE have on our table *The Song of the Bell*, by Schiller, with Vocabulary by C. Bilton, B.A. (Longmans).—*The Final Examination Guide to the Practice of the Supreme Court of Judicature*, by E. H. Bedford (Battsworths).—*Men of Mark in British Church History*, by W. Marshall, D.D. (Edinburgh, Oliphant & Co.).—*Science Byways*, by

**R. A. Proctor** (Smith, Elder & Co.),—*Science Lectures delivered in Manchester, 1866 to 1874* (Simpkin),—*Milk in Health and Disease*, by A. H. Smee (Newman),—*The Economy of Thought*, by T. Hughes (Hodder & Stoughton),—*The Early History and Antiquities of Freemasonry*, by G. F. Fort (Low),—*The Pythagorean Triangle*, by Rev. G. Oliver, D.D. (Hogg),—*The Bengal Civil Service, by an Outcast (Walbrook)*,—*Trade and Salt in India Free*, by Lieut.-General Sir G. Balfour, M.P. (Harrison),—*Timber and Timber Trees*, by T. Laslett (Macmillan),—*Little Blue Bell*, by A. W. Thompson (Dicks),—*Merry England*, by W. H. Ainsworth (Dicks),—*Humphrey Gran's Will*, by H. Rebak (Dicks),—*The Wentworth Mystery*, by W. Phillips (Dicks),—*Imogen*, by E. S. Holt (Shaw),—*Paul Howard's Captivity*, by E. M. Norris (Griffith & Farran),—*Unfortunate Tommy*, by Eona (Whittaker),—*Charlie Harvey* (Church of England Sunday School Institute),—*Mattox*, by L. S. E. (Church of England Sunday School Institute),—*Little Ned*, by E. Lipscomb (Church of England Sunday School Institute),—*Mary Fauckett*, by L. P. K. (Church of England Sunday School Institute),—*The Fairies of All Time* (Edinburgh, Grant & Son),—*Little Prescription*, by Mrs. R. Reilly (Bell),—*The New Day*, by R. W. Gilder (Low),—*The Mahabaleshwar Hills*, by an Indian Chaplain (Private Circulation),—*Christian Psychology*, by T. M. Gorman, M.A. (Longmans),—*Prayer*, by J. T. O'Brien, D.D. (Macmillan),—*Words from the Cross*, by C. J. Vaughan, D.D. (Macmillan),—*Sermons*, by Rev. J. M'Cann, D.D. (Simpkin),—*Notes on Muhammadanism*, by Rev. T. P. Hughes (Allen & Co.),—*The Refiner's Fire* (Seeley),—*Necessary Things*, by G. E. Jelf, M.A. (Mozley & Smith),—*The Church Sunday School Magazine*, Vol. XI, 1875 (Church of England Sunday School Institute),—*The Book of Praise for Children* (Lewis),—*Sonnets of the Sacred Year*, by Rev. S. J. Stone, M.A. (Religious Tract Society),—*Some Questions of the Day*, by E. S. Sewell (Longmans),—*Bible Questions*, by T. Morrison, M.A. (Collins),—*L'Etat Moderne et l'Eglise Catholique en Allemagne*, by E. Stroehlin (Geneva, Georg),—*Die Ideale Unserer Zeit*, 4 vols., by Sacher-Masoch (Bern, Haller),—*Ensayos sobre el Movimiento Intelectual en Alemania*, by D. José del Proeto (Madrid, Imprenta de Medina y Navarro),—*Festgabe zum Doctor-Jubiläum des Herrn Professors*, Dr. Ludwig Arndt (Munich, Kaiser),—*Bonifacius der Apostel der Deutschen*, von A. Werner (Leipzig, Weigel),—*Il Divorzio nella Teoria e nella Pratica* (Palermo, Natale). Among New Editions we have *First German Reading-Book*, by A. Sonnenschein and J. S. Stallybrass (Williams & Norgate),—*National Reading-Books*, Book IV. (Chambers),—*John Heywood's Manchester Readers*, Books 1 and 2 (Simpkin),—*Tables of the Common Logarithms and Trigonometrical Functions*, edited by Dr. C. Bremiker (Leyton),—*The Movements and Habits of Climbing Plants*, by C. Darwin, M.A. (Murray),—*Katherine's Trial*, by H. Lee (Smith, Elder & Co.),—*Pearl and Emerald*, by R. E. Francillon (Smith, Elder & Co.),—*Traité de l'Expression Musicale*, par M. Lussy (Paris, Hengel & Co.),—*and Gott und die Natur*, von Dr. H. Ulrich (Leipzig, Weigel).

## LIST OF NEW BOOKS.

## Theology.

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*Jones's (C. A.) Stories for the Christian Year*, Vol. 6, 2/- cl.  
*Kingston's (W. H. G.) The Settlers*, 12mo. 3/- cl.  
*Knox's (K.) Lily of the Valley*, 16mo. 1/- cl.  
*Knox's (K.) Seven Birthdays*, royal 16mo. 3/- cl.  
*Lamb's (C. and M.) Tales from Shakespeare*, with 12 illustrations from Boydell's Gallery, Svo. 7/- cl.  
*Leathley's (M. E. S.) Conqueror and Captive*, 18mo. 1/- cl.  
*Leathley's (M. E. S.) Star of Promise*, 18mo. 1/- cl.  
*Lee's (M. and C.) Joachim's Spectacles*, cr. Svo. 3/- cl.  
*Leslie's (E.) Squire Lynne's Will*, cr. Svo. 3/- cl.  
*Linton's (E. L.) The Mad Willoughbys*, cr. Svo. 1/- swd.  
*Lipcombe's (E.) Little Ned and his Companion*, 12mo. 1/- cl.  
*Little Folks*, new series, Vol. 2, 4to. 3/- cl.  
*Macbeth at the Lyceum*, Mr. Irving and his Critics, by Two Amateurs, cr. Svo. 1/- swd.  
*Macedo's (H. D.) Theory and Practice of Banking*, Vol. 1, 3rd edit. Svo. 12/- cl.  
*Macmillan's (Rev. H.) Sabbath of the Fields*, cr. Svo. 6/- cl.  
*Major's (H.) Notes of Lessons for Pupil Teachers*, 12mo. 2/- cl.  
*Man's (The) Boot*, and other Tales, by Author of *'Duck and I'*, sm. 4to. 3/- cl.  
*Marryat's (R.) Wives and Mothers*, 12mo. 3/- cl.  
*Mary Fawcett*, by L. P. K., 12mo. 1/- cl.  
*Meade's (L. T.) Lettie's Last Home*, 12mo. 1/- cl.  
*Miss Hitchcock's Wedding Dress*, by Author of *'Mr. Jerningham's Journal'*, cr. Svo. 5/- cl.  
*Mrs. Brown on the Prince's Visit to India*, by A. Sketchley, 1/ cl.  
*Monro's (T.) Destroying Angel, and other Tales*, 12mo. 6/- cl.  
*Montgomery's (F.) Wild Mike*, cr. Svo. 3/- cl.  
*Moor's (F. B.) Sojourners Together*, cr. Svo. 7/- cl.  
*Morgan's (Rev. A. A.) Mind of Shakespeare*, 12mo. 3/- cl.  
*Mosman's (S.) The Mandarin's Daughter*, cr. Svo. 4/- cl.  
*Mulholland's (R.) Five Little Farmers*, 16mo. 2/- cl.  
*My Brother Paul*, or *A Real Hero*, 18mo. 1/- cl.  
*Norris's (E. M.) Paul Howard's Captivity*, royal 16mo. 2/- cl.  
*Old Brown Book*, and its Secret, 18mo. 1/- cl.  
*Oliver's (Rev. G.) The Pythagorean Triangle*, cr. Svo. 6/- cl.  
*Paper Deputations*, edit. by Rev. T. T. Halcombe, cr. Svo. 1/- cl.  
*Paul's (M. A.) St. Mungo's Curse*, 12mo. 1/- cl.  
*Penn's (W.) Reflections and Maxims*, 12mo. 1/- cl.  
*Percy's First Friends*, by M. D., 16mo. 2/- cl.  
*Peter Parley's Annual for 1876*, cr. Svo. 6/- cl.  
*Phillips's (P.) Voice of Song, oblong*, 2/- cl. swd.  
*Pop and Peggy, or How Tom was Sent to See*, 12mo. 1/- cl.  
*Porter's (F. T.) Gleanings and Reminiscences*, 2nd edit. 7/- cl.  
*Quiver of Love, a Collection of Valentines*, fcap. 4to. 7/- cl.  
*Kink's (Dr. H.) Tales and Traditions of the Eskimo*, 10/6 cl.  
*Robert's (T. N.) Parliamentary Buff Book*, 1757, 12mo. 6/- cl.  
*Russell's (H. R.) Tom, Seven Years Old*, 12mo. 2/- cl.  
*Sarah Deck's Victory*, by Author of *'Somebody and Nobody'*, cr. Svo. 3/- cl.  
*Shakespeare's Birthday Book*, new edit. with Photos, 10/- cl.  
*Sinclair's (C.) Mysterious Marriage*, 12mo. 1/- swd.  
*Smith's (G. B.) Poets and Novelists*, cr. Svo. 9/- cl.  
*Smith's (W.) Gravenhurst*, 2nd edit. cr. Svo. 8/- cl.  
*Stuart's (E.) Good Old Days*, roy. Svo. 5/- cl.  
*Thackeray's (Miss) Works*, new edit. Vol. 1, Old Kensington, cr. Svo. 6/- cl.  
*Thomas's (W.) Black and Tan*, cr. Svo. 5/- cl.  
*Three Wives*, and Mr. Arle, cr. Svo. 2/- each, bds. (Select Library of Fiction.)  
*Tract Magazine*, Vol. 1375, 12mo. 1/- cl.  
*Unfortunate Tommy*, by Kona, cr. Svo. 5/- cl.  
*Verne's (J.) English at the North Pole*, Field of Ice, 1/- ea. swd.  
*Very Young Couple*, new edit. cr. Svo. 3/- cl.  
*Ward's (Mrs. F. M.) Charlie Bell*, 16mo. 1/- cl.  
*Watta's (W. H.) Our Fraulein*, 2 vols. cr. Svo. 21/- cl.  
*Webb's (Capt.) Art of Swimming*, edit. by A. G. Payne, 2/- cl.  
*Weyland's (J. M.) Round the Tower*, cr. Svo. 5/- cl.  
*Widdicombe's (Rev. J.) Story of the Old Plank*, 18mo. 1/- cl.  
*Wilson's (E.) Martyr of Carthage*, new edit. 18mo. 2/- cl.  
*Wood's (S.) Dwellers in Our Gardens*, cr. Svo. 3/- cl.  
*Yonge's (C. M.) Pillars of the House*, n. ed. 2 vols. cr. Svo. 12/- cl.

## CEYLON MANUSCRIPTS.

FOLLOWING Dr. Goldschmidt's Report on the inscriptions in Ceylon, noticed in our last number, we have one by Mr. L. De Zoysa, the chief translator to the Ceylon Government, on the manuscripts preserved in the temple libraries. The Report contains the results of four different official tours of inspection during the last three years, the average time allowed for each tour being less than a month. Considering that the chief portion of the time was unavoidably consumed in travelling from temple to temple and in the mere mechanical part of the work, the result of Mr. De Zoysa's examination must be considered highly satisfactory. Besides lists of the various collections, upwards of a hundred manuscripts of rare works were obtained by him for copies to be taken for the Government library in Colombo. Among these works, the one perhaps most valued by the native scholar is the *'Kes'adhatuvans'a'*; or, *History of the Hair-relic of Buddha*, which was hitherto supposed to have been lost. The special interest attaching to this treatise is owing to the fact of its being alluded to in the second part of the *'Mabavans'a'*. As the

manuscript was found in one of the monasteries founded by the Amarapura Society of Burmese monks, who introduced the Upasampadā ordination to Ceylon about the beginning of the present century, it was no doubt brought over from Burma together with other valuable historical works which had been lost in Ceylon. Other important discoveries are those of an ancient Sinhalese Sanné, or paraphrase of Moggallayano's Páli Grammar, and of a Sinhalese gloss on the Dhammapada. As is often the case in India, the examination of some libraries, which had hitherto been famous for their collections of old and valuable manuscripts, proved disappointing. In some cases, however, this was apparently due to distrust on the part of the priests in charge of the temple libraries, who seem to have withheld the more important works, either on religious grounds or from fear of some secret design on the part of the Government. It may be remarked that Mr. De Zoysa, though a native of Ceylon, is a convert to Christianity. Copies of the works brought away by him will, no doubt, form a valuable accession to the Oriental collection at Colombo. If it were not taxing the colonial exchequer too severely, might we throw out a suggestion to the authorities as to the desirability of copies of the more important works in that collection being deposited in some English library for the benefit of European scholars? It must be confessed that very little has hitherto been done by us in this respect, while it is well known that a Russian scholar set out some eighteen months ago on a three or four years' tour through our Eastern dependencies with *carte blanche* from his Government for buying up Oriental manuscripts. But then Russia can boast of a well-endowed Oriental Institute, while our India Office was last year seriously discussing the question whether it had not better dispose of its museum—almost entirely consisting of donations!

## DR. DONNE.

1. SIR THOMAS MORE was beheaded on Tower Hill, 6th of July, 1535. He left behind him one son and three daughters. John, his son, married Anne, daughter and heir of Edward Cresacre, of Bamborough, in Yorkshire. Margaret, the eldest daughter, married William Roper, of St. Dunstan's, near Canterbury. Elizabeth, the second, married William Dauncey, Esq. The third, Cicelie, married Giles Heron, Esq. All these had children at the time of their father's death.

2. Walton assures us that Donne "by his mother was descended of the family of the famous and learned Sir Thomas More," and Fuller, entering into further particulars, adds that he was "by his mother's side great-great-grandchild to Sir Thomas More, whom he much resembled in his endowments." This would make Donne's mother the grandchild of one of Sir Thomas More's children, which would just square with the dates.

3. But Walton goes on to say that Donne's mother was also descended "from that worthy and laborious judge, Rastall." Now, William Rastall, the judge, was a nephew of Sir Thomas More; his father, John Rastall, the printer, having married Elizabeth, Sir Thomas's sister. He himself married Winifred, daughter of Dr. John Clement, by Margaret Gige, whom Sir Thomas, in his touching letter, written the night before his execution, calls his "good daughter"; though Cresacre More takes care to explain that "this mistress Clement was not his natural daughter, but was named, before she was married, Margaret Gige."

4. Ben Jonson, in his conversations with Drummond of Haworth, asserts that Donne's mother was a daughter of John Heywood, the epigrammatist, and speaks of her as a "noted Jesuit."

5. John Heywood, according to Anthony Wood, was "very familiar with" Sir Thomas More, and at least three of his "Interludes" were printed by Rastall. His son, Ellis Heywood, published at Florence, in 1556, a panegyric or "Life" of Sir Thomas, entitled *'Il Moro'*, which is now a work of extreme rarity.

6. Donne himself, in the 'Advertisement to the Reader' prefixed to the 'Pseudomartyr,' says of himself that he was "derived from such a stock and race as I believe no family (which is not of far larger extent and greater branches) hath endured and suffered more in their persons and fortunes for obeying the teachers of Roman doctrine than it hath done."

7. How is this last statement borne out by facts? Judge Rastall, when the persecution of the Romanists began to press hard on men of tender conscience, resigned his judgeship in 1563, and retired to Louvain, where he died in banishment. Dr. John Clement fled the country for conscience sake in the reign of Edward the Sixth, returned on the accession of Queen Mary, and once more left England with his wife and family (?) about the same time as the judge had "abjured the realm." Dr. Clement, too, died in banishment, at Malines, in 1572.

Of John Heywood, Wood says,—"After Queen Mary came to the crown, he was much valued by her, often had the honour to wait on and exercise his fancy before her, which he did, even to the time she lay languishing on her death-bed. After her decease, he left the nation for religion sake, and settled at Mechlin, in Brabant, which is a wonder to some who will allow no religion in poets." He, too, died at Malines, in 1565.

Ellis Heywood (John's eldest son) was elected Fellow of All Souls' in 1547. He, too, appears to have crossed over to the Continent, soon after the accession of Elizabeth, with his father, and after spending some years in Italy, entered the Society of Jesus in 1574, having previously made over all his property in favour of the Colleges of Louvain, Cologne, and Munich. He died at Louvain in 1584.

His younger brother, Jasper Heywood, was successively Fellow of Merton and All Souls' Colleges. He left England "for religion" in 1561, and in the following year entered the Society of Jesus, being one of the first Englishmen who joined the Jesuit body. He was sent into England by his superiors in 1581, captured and committed to the Clink 22nd November, 1583, and, together with twenty other "Jesuits, Seminaries, and Massing Priests," put on shipboard and banished the realm on the 15th of January, 1585.

Lastly, Donne's younger brother Henry, being at the time a member of one of the Inns of Court—which of them, I have yet failed to discover—was apprehended in May, 1593, and committed to the Clink for harbouring a Seminary priest, William Harrington. After being kept in the Clink for several weeks, the lad—he was barely eighteen—was removed to Newgate, where he was stricken down by jail fever, and died in a few days.

Now the question, which I should be very grateful if any of your readers would help me to answer, is, *how was Donne descended from Sir Thomas More?* I am inclined to think that Walton was wrong, and that the descent is to be traced through the Rastalls up to Sir Thomas's adopted daughter; but it may be that John Heywood, being a much younger man than his great patron, married a grand-daughter of Sir Thomas's, and in that case Donne's mother would come in the place assigned her by Fuller. In any case the inquiry is full of interest, and any light that can be thrown upon the matter I shall feel especially grateful for.

AUGUSTUS JESSOPP, D.D.

## THE PRINCE'S VISIT TO INDIA.

We may confine ourselves this week to a few notes concerning Bombay, where the arrival of the Prince has created a profound impression. It is, of course, unnecessary for us to repeat any part of the descriptions which have been telegraphed to the daily papers, but for the sake of our readers we cannot help regretting that the text of the prayers offered up by the Bombay Parsees in their Fire Temple on behalf of the Prince has not been forwarded by wire. The telegraph, too, is silent about the Mohammedan services in the mosques of Bombay and Poonah,

full intelligence of which will not reach us by mail for two weeks to come.

During the short time that Sir Bartle Frere was Governor, Bombay was transformed, as if by magic, from a mere provincial town into a palatial city, competing with Calcutta for the place of first city in modern India. Many causes worked to this end. The Punjab and Sindh campaigns, the Burmese, Chinese, and Persian wars, and, above all, the Mutiny, had largely increased the trade and wealth of Bombay. The next cause was the creation of something like a genuine public opinion by Mr. Robert Knight, of the *Times of India*. Dr. Buit, in the *Bombay Times*, and Mr. Connon, in the *Bombay Gazette*, had long before created a healthy and independent press in Bombay, but its tone was still provincial, and it was Mr. Knight who, for the first time, made the Bombay press the representative of the political opinion of India. He was a man of immense energy, and a master of the whole range of economic questions relating to India, and was supported by one of the best of newspaper managers, Mr. M. Mull. Mr. Knight's success was equally due to the staff of first-class writers he collected round him, including Sir Alexander Grant, Dr. Birdwood, and three of the ablest civilians in the Bombay press, who need not here be specified by name. Mr. Connon was succeeded, about the same time, in the *Bombay Gazette* by Mr. James Maclean, beyond doubt the ablest and most accomplished newspaper editor that ever went out to India, and who at present single-handed maintains the character of the Indian press for political writing. He, too, adopted Mr. Knight's plan of employing a highly-paid staff of the best writers he could secure; he also founded and directed the *Bombay Saturday Review*, subsequently edited by Dr. Birdwood, and Mr. James Taylor. Under these circumstances, the Bombay press became, and for several years continued, a real power in India. Education and wealth were also all this time powerfully developing the intelligence and public spirit of the natives, and particularly of the Parsees. Sir Jamsetjee Jeejeebhoy had, almost a generation earlier, set an example of princely munificence in lavishing his wealth on the improvement of his native city. Dr. Bhau Daji, the first fruit and choicest product of our educational system in Bombay, devoted his whole life to its highest interests, and he and Dr. Birdwood at the time of the breaking out of the Mutiny, united with Mr. Knight in trying to mitigate the violence of race antagonism in Bombay; and, when the Mutiny was suppressed, these three called on the people of Bombay to found the Victoria and Albert Museum and Victoria Gardens in commemoration of the transfer of India to the direct government of the Queen. This was the first public institution, we believe, in Bombay to which the whole body of the people not only of Bombay but all Western India contributed, and it gave the impetus to that flow of public benefactions which enriched Bombay with its enlarged Library and its Elphinstone College and University Buildings, and rich College and University Scholarships and Fellowships. The Municipality under Mr. Crawford, and the Government under Sir Bartle Frere, caught the infection; and so it was that Old Bombay was at last transformed into New Bombay by the creation of what is emphatically called "Frere Town." Dr. George Birdwood's labours in connexion with the Bombay Asiatic Society, the University as Registrar, and the Agri-Horticultural Society, and as a Professor in Grant Medical College, have been publicly acknowledged in successive Parliamentary Blue-books, and in the *Transactions* of the Asiatic Society of Bombay. The Sassoon Clock-tower and the Greek Temple in the Victoria Gardens, and the Frere Fountain and Guicowar statue of the Queen on the esplanade, are all due to his exertions. He also wrote a standard work on the Economic Plants of India, and discovered the true Frankincense trees, which he has since described in the *Transactions* of the Linnean Society. The work by which

he is best remembered in Bombay, and on which he has best reason to pride himself, is the really valuable Asiatic Society's library, although, perhaps, his sympathy at all times and under all circumstances with the natives is really above all else that he has done to his honour.

The chief sights in Bombay are the Asiatic Society, College and University buildings, its public monuments and statues, and the Victoria and Albert Museum and Gardens; and with all these is Dr. Birdwood's name intimately associated, with those of Sir Cowasjee Jehangir, Sir Juganath Sunkeset, Dr. Bhau Daji, and Sir Mungaldas Nathoobhoy. He was made Sheriff of Bombay for his services in 1865.

We have thus particularly mentioned Dr. Birdwood's name in connexion with Bombay, because that city owes a great deal to him, as well as to the other people we have named, and to several others which it is unnecessary for us at present to enumerate. Dr. Birdwood, we have reason to believe, will receive the reward of acknowledged merit on the occasion of the Star of India investiture to be held in Calcutta, when the Prince arrives in that city. It is only surprising to us—and we write with perfect disinterestedness, for Dr. Birdwood's well-known opinions on various points, bearing upon political and educational topics connected with India, are by no means ours—that he has not, long before this, for services no Government can afford to undervalue, received the knighthood of the Star of India, which has, in two cases we could name, been conferred upon gentlemen who worked under him, and who simply acted upon his suggestions and ripened his own fruit to maturity. We are sorry to hear, however, that the leaders of the Indian Press will be overlooked on the occasion of the Prince's visit—men whose journalistic services are only the reflection of their public ones, and four of whom, two unmentioned in these Notes, have shaped to a great extent the course of several of the most important measures of our recent policy in the East. Before we close this brief allusion to one or two particulars of interest affecting Bombay, we may add that, unfortunately, the American Rebellion came to turn the flow of Bombay wealth into cotton and share speculations. From the first moment of the war, money ceased to be given for public purposes; and when the bubble burst, Bombay was ruined, and from that ruin has scarcely yet fully raised itself.

#### Literary Gossip.

UPON the interesting and important list of books which we subjoin we shall, for various reasons, make but very brief remarks at present. One reason is that only a part of the works have already been distributed in Bombay, and another is that it is expected that several other works will be added in India in a few days to the list. The books here referred to were supplied by Messrs. Henry Sotheran & Co. Some of our readers may have seen them exposed for view the other day in Piccadilly before the Prince left. Next week we may say something about the character of the books thus brought into prominence.—

Doyle's "Chronicle of England"; Nash's "Windsor Castle"; Nash's "Mansions of England"; Strutt's "Dress and Habits of the English"; "The Albert Memorial"; "The Coronation of George the Fourth"; "Views of the Great Exhibition of 1851"; Flaxman's Outline Plates illustrating Hesiod, Æschylus, and Homer; Owen Jones's "Grammar of Ornament"; Racinet's "Polychromatic Ornament"; "The Royal Gallery of Art"; Lacroix's "Arts of the Middle Ages"; Lacroix's "Costumes, Manners, and Customs of the Middle Ages"; Lacroix's "Military and Religious Life of the Middle Ages"; Max Müller's "Rig Veda"; Doré's "London"; Rousselot's "India of the Rajahs," translated by Col. Buckle; Childer's "Pali Dictionary"; Dr. Caldwell's "Dravidian

Grammar"; Yule's "Marco Polo"; Illustrated Travels, Atlases, Scientific Diagrams, Albums of Photographs, &c., &c.

They are all bound in scarlet morocco and gold, and stamped on one side with the monogram of the badges of the Garter and Star of India, which have been used on all the Prince's presents. They form a sumptuous collection of works, with illustrations,—for the most part coloured,—which will be highly appreciated by the native potentates of Hindostan. For scholars there are several important works, as a glance at the titles we have given above will serve to show.

MISS CRACROFT, a niece of Sir John Franklin, is writing the lives of her uncle and of Lady Franklin.

ALL who laughed over "Fair to See," will be glad to hear that the opening chapters of another story by Major Lockhart will appear in *Blackwood* in January. We may take this opportunity of adding a few notes on forthcoming novels. Miss Braddon's thirtieth (1) novel is to begin in *Belgravia* in December. Miss Grant, the author of "Artiste," has a tale in one volume in the press. Messrs. Tinsley Brothers will shortly issue Mr. B. L. Farjeon's new story, "At the Sign of the Silver Flagon," many of the scenes in which are laid in the Australian Gold-Fields. Miss Braddon's book will be called "Joshua Haggart's Daughter."

THE *St. James's Magazine* for December will contain a reply from Lord Lyttelton to the article on "The Rugby Rebellion," by Mr. Mortimer Collins, which appeared in the August number of that periodical. His Lordship, who considers himself the author of section 13 of the Public Schools Act, defends the course pursued by the governing body.

THE publications of the English Dialect Society for 1875 are making good progress, and may be expected to be ready for issue shortly. They will probably include a paper "On the Dialect of West Somerset," by F. T. Elworthy, Esq., originally read at a meeting of the Philological Society; a continuation of the Biographical List of Books that illustrate English Dialects; and the first part—from A to (about) R—of Mr. F. K. Robinson's very full Glossary of Words used in the neighbourhood of Whitby. The construction of the Book-list has been a work of much difficulty; but, by the co-operation of many members of the Society, has now been accomplished, with tolerable completeness, as far as concerns England and Wales. The book-list for Lancashire was contributed by Mr. Axon; that for Westmoreland by Mr. Jackson; and that for Yorkshire by Mr. C. C. Robinson. The work of the Society has been a marked success. In 1873, it was not possible to complete the printing of the books within the year; in 1874, the work was more forward; and now, in 1875, not only will the work for the year be completed before Christmas (in all probability), but the work for 1876 is already begun. At one time, it was difficult to complete work in good time; but now the Society has more in hand than it can well publish just at once. It is a turning-point in its career; and the quantity of matter to be published in 1876 depends entirely on the number of members who subscribe for that

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and previous years. The Society has 300 members, but the subscription of half-a-guinea hardly produces enough. The subscription will not be raised; but it would greatly tend to an extension of success if more Englishmen could see that the Society deserves the encouragement which their names and subscriptions would give it. Prospectuses can be had upon application to the Hon. Sec., the Rev. W. W. Skeat, Cintra Terrace, Cambridge.

Two years ago Mr. Foley, a lay brother of the Society of Jesus, published a volume in duodecimo, with the title, 'Jesuits in Conflict,' containing the lives of three members of the Society who, during the reign of Queen Elizabeth, suffered more or less sharply for the crime of being "Jesuits at large" on English soil. The volume was scarcely more than a collection of documents printed from the originals in the Record Office and elsewhere; it professed to be the "First Series" and similar narratives were to follow. For some reason, which has not been given, the form of the earlier "series" has been abandoned, and the publication, strictly speaking, has been stopped; but the "second, third, and fourth series" have just issued from the "Manresa Press"—we presume the press of the Jesuit College at Roehampton—in the shape of a thick 8vo. volume, of nearly 700 pages. The book, unfortunately, is printed "for private circulation," which looks as if the previous venture had not repaid the publishers. It is well known that the records of the Jesuits have been preserved with a jealous vigilance amounting to a superstition, and that in numberless instances these records contain curious information bearing incidentally upon the local and family history of almost every county in England. It will be a pity if the cautious policy of the Society confines to a favoured few the circulation of this important volume.

NEARLY half a century has elapsed since Mr. Peter Buchan issued his 'Ancient Ballads and Songs of the North of Scotland,' the first collection especially devoted to the ballads of Northern Scotland. Mr. Buchan stated in his introduction that he took down most of his versions of the ballads and songs from the singing and recitation of old men and women, principally in Aberdeenshire, and that he also received assistance from ladies and gentlemen in that and other parts of Scotland. Sir Walter Scott said of his book, "It is, indeed, the most complete collection of the kind which has yet appeared." For many years this collection has been one of the rarest and most expensive of the Scottish ballad books, and Mr. Paterson, of Edinburgh, has been induced to issue a *verbatim* reprint in two handsome volumes, to range with Dr. David Laing's cabinet edition of the "Works of Sir David Lindsay." The portrait of Buchan which appeared in the first edition has been printed from the engraved plate in the possession of his son, and forms the frontispiece to the first volume.

M. MOLINARI has published in the *Débats* an interesting notice of M. Horn, the Under-Secretary of the Ministry of Commerce in the present Hungarian Government. Originally a Rabbi of the Jewish community at Pesth, M. Horn went into exile in 1849, and finally, in 1855, he settled in Paris, where he became a contributor to the *Débats*, the *Journal des*

*Economistes*, &c. His most remarkable work was 'La Liberté des Banques.'

DR. BÜHLER has just completed his examination of the manuscript collections in Kashmir, of which we spoke in our number for October 16th. His purchases amount to some 250 manuscripts, about twenty of which are on Bhūrga leaves. Among his latest discoveries are the Prithvirāja-charita (Rājput history), and three copies of Bāna's 'Harshacharita.' It is also of considerable interest that Dr. Bühler has found out the key to the Kashmirean era: it begins in the year of the Kaliyug 25, or 3076 B.C., when the Saptarshis are said to have gone to heaven. The Kashmir people often omit the hundreds in stating dates. Thus the year 24 (K. era), in which Kalhana wrote his 'Rājatarangini,' and which corresponds with Saka 1070, stands for 4224. This discovery will, Dr. Bühler thinks, settle the dates of the kings from Avantivarman downwards with perfect certainty. From Srinagar, Dr. Bühler intends to go to Jummoor, where the Mahārāja is said to have a library of 3,000 volumes, and thence to Delhi. At the latter place he discovered a large collection of Digambara Jaina MSS. on his way through, besides several Brahmanical libraries. Next he will visit Jeypur, Ajmere, Mairta, Ujjain, and Dhārā.

A NEW and complete edition of Charles Lever's works, to be called "The Harry Lorrequer Edition," to be published in monthly volumes by Messrs. Routledge & Sons, will be commenced in January next. 'Harry Lorrequer' will form the first volume. This reissue will range in size with the "Knebworth Edition" of Lord Lytton's works, and with the "Charles Dickens Edition" of Dickens's works. 'Con Cregan,' the authorship of which was for some time questioned, and which was originally published without the *imprimatur* of Lever's name, will be included.

The title of the new annual by the authors of 'The Coming K—,' &c., will be 'Edward the Seventh.'

THE second and third volumes of 'L'Histoire du XIX<sup>e</sup> Siècle' of Michelet, the work interrupted by the death of the great writer, are announced as ready. The first volume was 'L'Origine des Bonaparte'; the present are entitled 'Jusqu'au 18 Brumaire' and 'Jusqu'à Waterloo.' The appearance of these volumes must, of course, close that great series which, under the names of 'Histoire de France' and 'Histoire de la Révolution Française,' has dealt with the history of nearly twenty centuries.

M. CATULLE MENDES, the founder of *Le Parnasse Contemporain*, who is considered to stand at the head of the younger poets of the present generation in Paris, will publish this winter a complete edition of the first phase of his work, epic and lyrical, dating from 1863 to 1875. It will comprise 'Le Soleil de Minuit, Poème Surnaturel et Boreal,' hitherto unpublished; 'Philoméla,' his *volume de début*, somewhat diminished; the 'Contes Epiques' and 'Hespérus,' published recently, but already difficult to obtain; and two collections, the 'Sérénades' and 'Soirs Moroses,' with which the public of reviews and literary journals are more or less acquainted.

At the investiture of the Star of India at

Calcutta, we have reason to believe that General Cunningham, Director of the Indian Archaeological Survey, will be knighted, with Dr. George Birdwood, to whose official services Bombay, as in another column we have remarked, owes so much. The Hon. Col. Coleman, of Madras, will also be knighted. He is of the Madras Council, and is the undisputed leader of the Eurasian community in India. Amongst nine other names before us are mentioned those of Col. Michael, Drs. Bühler and Beames, Messrs. Knight, Hunter, Wilson, and Arbuthnot, for the honour of C.S.I. Mr. Brian Hodgson, whose work on the languages of Nepal we reviewed favourably some time ago, is to be knighted. We need not refer to a large number of native names before us, of Hindoos, Mohammedans, and Parsees, about to be honourably distinguished by the Prince of Wales.

MR. JENKINS has dedicated his new book, 'The Devil's Chain,' to Sir Wilfrid Lawson, M.P.

M. ADOLPHE LABITTE, the well-known bibliophile, and librarian of the Bibliothèque Nationale in Paris, at whose hands may be expected shortly the French text of 'Vathek,' with a Preface by M. Stéphane Mallarmé, which we mentioned the other day, will commence, on the 20th of December, the publication of a monthly *bulletin*, 'Ma Librairie,' a Catalogue of all the rare and important books that pass through his hands. This cannot fail, from the experience and great knowledge of M. Labitte, to be a very valuable addition to such helps to collectors as already exist.

OF the crowd of publications which appeared at the opening of the Parisian season, those likely to have a run through the winter are, as regards fiction, 'Les Dianes et les Vénus,' by Arsène Houssaye (who has also got to the fourth volume of his 'Mille et une Nuits Parisiennes'); 'Le Bluet,' with an exquisite design by Carpeaux (probably his last sketch) on the cover, and a Preface by George Sand: this book is by Gustave Haller, a pseudonym which conceals a lady of the *grand monde*, Madame Gustave Fould; a book of real spirit and humour by Champfleury, 'La Comédie Académique'; 'Le Roman de Béatrix,' by Robert Halt; and the new volume of 'L'Auberge du Monde,' by Hector Malot, 'Le Colonel Chamberlain.' A contribution to the 'Littérature de la Famille' may be mentioned also, viz., 'Le Livre d'une Mère,' by Pauline L\*\*\*, or Madame Louis Ulbach, the wife of the novelist, which partly appeared last summer in the *Figaro*.

AN appropriate supplement to the final edition of De Balzac, which contains his *œuvres de jeunesse*, and other writings long unknown, will be the Correspondence of the great novelist. An appeal is now made, through MM. Michel Lévy Frères, to all possessors, foreign as well as French, of letters or interesting documents written by De Balzac, requesting them to forward either the originals or authentic copies of them, in order that the collection may be as complete as possible.

THE widow of M. E. Quinet is correcting the proofs of a great posthumous work by that writer; a biographical notice of whom, by Madame Louise Collet, is also about to appear.

WE regret to hear of the death of the Rev. William Brock, D.D. As an author

Dr. Brock was best known for his popular 'Life of Havelock,' a book still in demand both in England and in America.

"A CONSTANT READER IN RUSSIA" writes from St. Petersburg, to say that the report of the death of Fedor Dostoevsky, the Russian novelist, is unfounded; that he is alive, and "in tolerable health," and is proceeding with the publication, in the *Otechestvennyi Zapiski*, of his novel, 'Podrostok,' which contains "a psychological analysis of the morbid development of juvenile vanity and blessed self-consciousness in the midst of social misunderstandings."

OUR LISBON CORRESPONDENT writes:—

"It is stated that the Portuguese Government has purchased the rare and valuable collection of manuscripts belonging to the house of the late Count of San Lourenço, at present represented by the widowed Countess and her son, the Marquis de Sabugosa. The documents are 897 in number, and will now remain in the country, although, it is stated, the British Museum bid for them. The MSS. are very valuable on account of the light they throw upon contemporary Portuguese history. Among them are sixty-four autograph letters of Dom John de Castro, the great Viceroy of the Portuguese Indies; there are also letters of Jerónimo Osorio, John de Barros, the author of the celebrated chronicles of Portuguese India, André de Resende, Dom John de Mascarenhas, Martin Affonso de Sousa, Alvaro de Castro, Aleixo de Menezes, Antonio Moniz Barreto, Antonio Pinheiro, Stephen da Gama, Henry de Sousa Chicorro, Jerónimo de Menezes, Lourenço Pires do Tavaço, Luiz Falcaõ, and other historical personages. In this splendid collection are also documents relative to the Cortes of Torres Novas, about which so little is known, and which were assembled in 1438, after the death of the King Dom Duarte, for the purpose of taking steps for the government of Portugal: these are authentic documents, which throw light upon many doubtful passages respecting these Cortes, which, in this matter, somewhat resemble the celebrated Cortes of Lamego, so beset by historical doubt. The entire collection was put down in the inventory for 1,000L, and the Marquis de Sabugosa could have sold it for a much higher price out of the country, but he preferred to take a less amount than the inventory value to keep the documents at home."

CANON GIULLARI, the Librarian of the Cathedral of Verona, is engaged on an edition of the works of Saint Zeno, Bishop of Verona under Gallienus, and Patron Saint of the city. The good Canon is sanguine enough to suppose that the perusal of Saint Zeno's writings may tend to spread "the true faith" in England!

WE were premature in our statement last week that Mr. Hawkins has been selected for the post of dramatic critic of the *Times*. Mr. Hawkins has been for some time acting as Mr. Oxenford's deputy, but no definite appointment has been made.

## SCIENCE

*Zoology for Students. A Handbook.* By C. Carter Blake, Doct. Sci. With a Preface by Prof. Owen. (Daldy, Isbister & Co.)

THERE are two questions which a perusal of the work before us specially suggests, and we will consider them separately on the present occasion. The first is, whether an author who has fallen so foul of the spirit of the biological thought of the time as to make it his chief object in teaching zoology "to transmit to a future generation, in the days of a retrograde anatomy, somewhat of the traditions of Hunter and Owen," is in a fit position to write "a Handbook"? In considering this

question we may omit any further reference to the anatomical work of the former of the naturalists just mentioned, because Dr. Blake's own extreme inaccuracy makes it evident that he little realizes the spirit of investigation shown by the illustrious and precise Hunter, and that he is but taking Hunter's name in vain when he mentions it. As to the latter, when, in 1832, the mantle of "the most eminent naturalist of modern times,"—Baron Cuvier—fell upon Prof. Owen, an impulse was given to comparative anatomy in this country, the effects of which have not since diminished in any way. The example of Hunter led him to describe minutely the unknown anatomy of a large number of forms; the archetypal skeleton was the extension of the vertebrate theory of the skull propounded independently by Goethe and Oken; while Cuvier had commenced and given a good start to palaeontological osteology. The mind of Prof. Owen was, however, conservative, and this conservatism stamps the whole of his investigations. In the writings of the "radical" scientific man there is always a proselytizing tendency, built upon a shadowy image of absolute truth, lurking in the background. It was in a Conservative spirit that Prof. Owen promulgated, and still promulgates, his views as the involuntary secretion of his brain, and nothing else; they may be true, they may be false, he stands or falls accordingly. A certain number of them are inaccurate, and Dr. Carter Blake, unworthy disciple as he is, not comprehending the spirit of his master, quite disregarding the dates at which results were published, and entirely neglecting the tendency of more recent investigation conducted by younger naturalists, puts forward a book which, besides containing egregious errors of his own manufacture, attempts to perpetuate indiscriminately, together with some of the discoveries, many of the errors of his illustrious chief, who, in his more recent productions has indicated, though only to a certain extent we must acknowledge, a willingness to accept advances similar to those of which he was the most able promulgator some years ago. Believing, therefore, that Prof. Owen's work, diluted and uncorrected, and not modified by a reference to the strides made in embryology and zoology generally during the last quarter of a century, does not make a good book for the commencing student, we must answer the question which heads this paragraph most decidedly in the negative.

Secondly, is an author who knows but little about his subject, and has not enough interest in it to refer to standard works in order to avoid falling into the most simple mistakes, in a fit position to write a handbook? Most certainly not. And yet Dr. Carter Blake's 'Zoology for Students' teems with errors, both of commission and omission, from beginning to end. From the most serious of these we find no reason for selecting any special one for quotation; the merest tyro will recognize most of them. And yet, in his Preface, the author tells us with an uncompromising effrontery, "I trust that a reverence for what is exact, and a neglect of what is uncertain, may be duly appraised by students, to whose hands alone I commend this volume."

### MR. WILLIAM SANDERS, F.G.S.

AT the age of seventy-six, Mr. William Sanders, of Bristol, who has distinguished himself by his careful geological studies of the Gloucestershire and Somersetshire coal-fields, has passed away from amongst us. Mr. W. Sanders, after years of the most painstaking labour, constructed a large geological map of the Bristol district, which has ever been regarded as the most trustworthy authority upon an area within which more typical examples of different formations occur than are to be found in any other part of the kingdom. He also greatly assisted Prof. John Phillips in his geological examination of North Devon, and constructed for him a fine geological map of that district. Mr. Sanders communicated to the Geological Section of the British Association, from time to time, several papers of value on the dis-

trict, which he had made his own; and the Bristol Institution was greatly indebted to him for his constant attention to its collections and assistance at its meetings. To all who visited the interesting geological region around Bristol, Mr. Sanders was an ever-ready guide. His retiring habits prevented his giving publicity to the excellent geological work which he did; but all who have worked over the Somersetshire coal-fields admit the excellence of the work done by William Sanders.

### PHYSICAL NOTES.

M. G. TISSANDIER has contributed to the French Academy the results of his examination of the powder which he has collected from atmospheric air obtained in various localities and at great altitudes. He finds this dust to be largely composed of rounded corpuscles which are attracted by the magnet, and consist apparently of magnetic oxide of iron. To these particles he would assign a cosmical origin; indeed, he suggests that the finer *débris* of meteorites, becoming incandescent in its passage through the atmosphere, falls to the surface of the earth in the form of fused particles of magnetic oxide of iron.

It has been commonly stated that germination would not take place in seeds below the freezing point of water. M. Uloth, however, states seeds of *Triticum*, and, indeed, other seeds also, were found to germinate when placed in grooves formed in blocks of ice.

Prof. G. Van der Mensbrugge, of the University of Ghent, has just published at Brussels his memoir on 'L'Électricité Statique exerce-t-elle une influence sur la tension superficielle d'un liquide?' This is extracted from the fortieth volume of 'Mémoires Couronnés,' published by the Académie Royale des Sciences, des Lettres, et des Beaux-Arts de Belgique. This volume deserves the attention of all who are devoting their attention to electrical science.

The *Revue Industrielle*, of October 20th, states that Dr. Waltenhofen has discovered a practical method of determining the degrees of hardness in steel which promises to be of great value. If a bar of steel is passed through an electro-magnetic coil, it will be found that some portions of the bar have acquired greater attractive power than the others. This is found to be due to a difference of density of its several parts.

At the last meeting of the Geological Society of Glasgow, Mr. John Young stated that the sandstone bottoms of iron furnaces assumed, from the long-continued action of heat, a distinctly columnar form, the old lines of stratification being obliterated. Thus proving that heat, as well as electricity and mechanical force, was an agent in the production of the columnar form of rocks.

Sir William Thomson, at the opening meeting of the Philosophical Society of Glasgow, gave an account of La Place's and Airy's Dynamical Theories of the Tides. After discussing in detail the several theories propounded, he showed, in conclusion, that in certain parts of the British Seas a state of tide could be made out having some resemblance to the motion of sound on a vibrating plate, there being lines along which the water was heaped up, while there were others of comparative rest.

The current number of the *Philosophical Magazine* opens with a paper by Dr. Kerr, of Glasgow, 'On a New Relation between Electricity and Light.' The author finds that when glass, which in its normal condition is a singly-refracting medium, is properly subjected to the action of intense electrostatic force, it assumes a new molecular structure, and thus acquires the property of double refraction. A Rhumkorff's induction apparatus was employed, and a block of plate-glass served as the dielectric medium, whilst polarized light was transmitted through the glass in a direction perpendicular to the lines of electric force. Under these conditions the glass acts as though it had suffered compression along the lines of force, or, in other words, it becomes a negative uniaxial medium. Similar results were obtained with other dielectrics, the action of resin, however, being contrary to that of glass, or positive.

## SOCIETIES.

GEOGRAPHICAL.—Nov. 15.—Major-Gen. Sir H. C. Rawlinson, President, in the chair.—The following gentlemen were elected Fellows: Gen. C. M. P. Stone, Honorary Corresponding Member; Lieut. C. M. Watson, Messrs. J. M. Dunn, A. B. Ghewy, E. H. King, and T. S. Taylor.—The President gave his opening address. The paper read was, 'Journey across the Vatna Yokuli, Iceland,' by Mr. W. L. Watts.

ASTRONOMICAL.—Nov. 12.—Prof. Adams, President, in the chair.—A valuable series of solar photographs was presented to the Society by the executors of the late Prof. Selwyn. They represent a period of rather more than eleven years, and so cover a complete cycle of Sun spot frequency. The negatives are upon glass, and have been taken upon a scale of four inches to the Sun's diameter.—The casket in which the freedom of the City of London was presented to the Astronomer-Royal was shown to the meeting, and Sir G. B. Airy gave an account of the work that had been going on at the Observatory during the recess. Attention has been paid to the positions of the satellites of Saturn in connexion with the ephemerides, which have been published by Mr. Marth in the *Monthly Notices* and *Astronomische Nachrichten*. A new eight-year Greenwich Catalogue of stars is being published. Stellar spectroscopy has also been energetically followed up, and although the observations were at first somewhat discordant, latterly they have grown more consistent, and the results which have been obtained in the main verify those of Mr. Huggins as to the approach and recession of stars from and towards us in the line of sight. The Astronomer-Royal remarked that Mr. Huggins had in this direction had the privilege of starting a new science, and it would be their duty at the Observatory to revise it. They intended to follow up the matter yet further, but there were great difficulties still to be overcome—difficulties which no one could appreciate who had not attempted delicate work of the kind. They had also at the Observatory been applying themselves to photography, and had taken negatives of the Sun with considerable regularity, though there were fewer spots to be observed now than at any former period which he could remember. Sir G. B. Airy also laid before the Society a map of the stars in the neighbourhood of Mars, during its next opposition in 1877, and drew attention to the great advantages which this opposition would offer for the determination of the solar parallax.—Mr. De La Rue gave an account of the preparations that are being made both in France and Austria for the cultivation of physical astronomy.—Prof. Pritchard gave an account of the new Physical Observatory at Oxford, and of the mounting of the 12-inch refractor by Grubb, which has recently been bought by the University.—Lord Lindsay read a note on the progress of the reductions of his observations of the Transit of Venus; and Mr. Bidder exhibited and described an observing chair of simple and inexpensive construction.

ENTOMOLOGICAL.—Nov. 3.—Sir S. S. Saunders, President, in the chair.—This being the first meeting of the session in the new rooms, the President delivered an Inaugural Address, pointing out the advantages which might be expected from the Library and Meeting-room being brought into juxtaposition on a more central site, and also from the library being open to Members during three days in each week instead of one day only.—M. O. Lamarche, of Liège, was elected a Foreign Member.—Mr. W. C. Boyd exhibited mines of *Heliozelia sericella* in oak. He had succeeded in rearing the insects by confining them with a young oak plant, and thus was enabled to discover their habits, which had hitherto been unknown. The mines were situated in the foot-stalks of the leaves.—Mr. M'Lachlan exhibited a living apterous female of a terrestrial Trichopterous insect, *Enioicya* (probably *E. pusilla*, Burm.). He had recently bred it, with others, from cases forwarded to him by Mr.

Fletcher, the discoverer of the insect in this country. Mr. M'Lachlan gave an account of its structure and singular habits. The perfect insects emerge in November, and the males are furnished with ample wings.—Mr. Champion exhibited several rare Coleoptera, captured by him in Kent and Surrey.—Mr. Phipson exhibited a *Catocala nuptia*, with several acari on a portion of one of the anterior wings, instead of on the body, as is usually the case.—The Rev. H. S. Gorham read descriptions of some new species and a new genus of Endomyci.—Mr. A. G. Butler communicated 'A List of the Lepidoptera referable to the Genus *Hypsa* of Walker's List, with Descriptions of New Genera and Species.'—Mr. E. Saunders communicated a second part of his 'Synopsis of the British Hemiptera-Heteroptera.'—Mr. C. O. Waterhouse read 'Descriptions of some New Genera and Species of Heteromorous Coleoptera (Heliopidae), chiefly from Terra del Fuego.' The specimens had been brought to this country by Mr. Charles Darwin, and had been described many years ago by Mr. Waterhouse, sen., but the MS. had been unfortunately lost, and the insects had remained unnoticed till the present time.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 16.—Mr. G. R. Stephenson, V.P., in the chair.—The paper read was 'On the Pneumatic Transmission of Telegrams,' by Mr. R. S. Culley and Mr. R. Sabine.

MATHEMATICAL.—Nov. 11.—Prof. Cayley in the chair.—The following gentlemen were elected as Members of the new Council: President, Prof. H. J. S. Smith; Vice-Presidents, Dr. Hirst, Lord Rayleigh, and Mr. W. Spottiswoode; Treasurer, Mr. S. Roberts; Hon. Secretaries, Messrs. M. Jenkins and R. Tucker; Ordinary Members, Prof. Cayley, Prof. Clifford, Mr. T. Cotterill, Mr. J. W. L. Glaisher, Rev. R. Harley, Prof. Henrici, Mr. C. W. Merrifield, Prof. J. J. Sylvester, and Mr. H. M. Taylor.—Mr. Tanner was elected a Member; Major J. R. Campbell and Prof. G. M. Minchin were proposed for election; Messrs. H. M. Jeffery and Rhodes were admitted into the Society.—Prof. Sylvester spoke at some length 'On the Fifteen Young Ladies' Problem, and a General Mathematical Theory of Pure Syntax.'—Other communications made were: 'On the Relation between Bernoulli's Numbers and the Binomial Co-Efficients,' by Mr. J. Hammond, 'On Three Bar Motion in Plane Space,' by Mr. S. Roberts, 'Values of certain Infinite Products, with an Application to the Summation of the Geometrical Series of the  $n^{\text{th}}$  Order as a Definite Integral,' by Mr. J. W. L. Glaisher, 'On the Form of Cam which, acting on a Lever, shall communicate a Motion such that the Angular Velocity Ratio of the Lever and Cam is a given Function of the Angle described by the Lever,' by Major J. R. Campbell.

ANTHROPOLOGICAL INSTITUTE.—Nov. 9.—Col. L. Fox, President, in the chair.—Major T. F. Wisden was elected a Member.—Mr. F. Galton read the following papers: 'Heredity in Twins.' On comparing the number of twins found among the uncles and aunts of twins with those found in similar classes of society generally, it appears that twin-bearing is hereditary, in so far that there is an excess per cent. of three individuals of twin birth in the former group. It further appears that the male and female lines contribute the twin-bearing tendency in identical proportions. The families are very large in which twins are born; even those of their parents average nearly seven persons, but the twins themselves appear neither to marry so frequently nor to be so prolific as other persons. However, the common belief that both twins are in no case fertile is quite untrue.—'A Theory of Heredity.' Starting with the generally admitted view that the body consists of a multitude of organic units, each of which is, to a certain degree, independent of the rest, and with certain postulates which that view implicitly recognizes, there exists a firm basis on which to establish a theory of heredity. By these

and their necessary consequences the object of double parentage, and therefore of sex, was first explained by the likeness and dissimilarities observed between brothers and sisters, and the still more remarkable similarities and contrast between twins of the same sex were then accounted for. It was argued that the germs which were selected for development into the bodily structure had very small influence in an hereditary point of view, but it was those germs that were never developed, but remained latent, that were the real origin of the sexual elements. By this hypothesis, the almost complete non-transmission of acquired modifications was explained; also the occasional fact that strongly marked characteristics in the parents were sometimes barely transmissible; and, again, that of certain diseases skipping alternate generations.—Mr. F. W. Rudler read a 'Report on the Department of Anthropology at the Belfast Meeting of the British Association.'

NEW SHAKSPEARE.—Nov. 12.—A. J. Ellis, Esq., V.P., in the chair.—Mr. C. R. Simpson read one of the sections of his paper 'On the Growth of "Hamlet,"' with an abstract of another. The object of the whole paper was to trace the growth of the play from the prose version through the original (1589) of the early German play, and its revival in 1598 or 1599, represented by the Quarto of 1603, to the full play seen in the Quarto of 1604 and the Folio of 1623. This being too large a subject for one evening, Mr. Simpson read his section 'On the Allusions to, and Imitations of, the "Hamlets" of 1589 and 1598 in Contemporary Literature.' He cited several imitations of the 1589 text (as shown in the German), and many more of that of 1598, specially by Marston, whose Part II. of 'Antonio and Mellida' is (Mr. Simpson contended) almost a parody of the plot and incident of the 'Hamlet' of 1603. Mr. Simpson also gave an outline of his section on the authorship of these three 'Hamlets' contending that all were Shakespeare's.—Dr. R. Cartwright read a short paper 'On certain Differences between the First and Second Quartos of "Hamlet,"' suggesting early dates for 'Pericles' and 'Timon.'—The inferences in both papers were contested by Mr. Furnivall and Mr. Ellis.

PHYSICAL.—Nov. 13.—Prof. Gladstone, President, in the chair.—The President stated that since the last meeting Prof. Everett's work, 'On the Centimetre-Gramme-Second System of Units,' had been published by the Society.—Dr. Stone read a paper 'On Thermopiles.' He has recently been engaged on some experiments with a view to ascertain the best alloy for use in thermopiles. The thermo-electric power of a metal or alloy appears to be quite unconnected with its power for conducting heat or electricity, or with its voltaic relation to other metals, neither does it appear to have any relation to specific gravities or atomic weights. The thermopiles employed were of a form slightly modified from that employed by Pouillet in his demonstration of Ohm's law. Alloys are frequently more powerful than elementary metals, thus two parts antimony and one part zinc have a negative power represented by 22.70, while that of antimony is 6.96 or 9.43, and of zinc is 0.2. A strange exception, however, is that of bismuth and tin, for while the power of pure bismuth is +35.8, when the two metals are alloyed in the proportion of twelve to one the power becomes -13.67. Dr. Stone first used a couple consisting of iron and rich German silver, that is, rich in nickel. This was characterized by great steadiness, but the electro-motive force produced by moderate difference of temperature was not great. He then used Marcus' negative alloy, consisting of twelve parts antimony, five of zinc, and one of bismuth, but the crystalline nature and consequent brittleness of this mixture were found to be great objections to its practical use. It occurred to Dr. Stone that the addition of arsenic might diminish the brittleness without injuring the thermo-electric power, and on trial it was found that an alloy of zinc, antimony, and arsenic, with a little tin, formed a much less brittle mass than Marcus metal, with

quite as great or greater thermo-electric power. A set of twelve couples of thin alloy and German silver was exhibited. The electro-motive forces of this set, and of a similar one of twelve iron and German silver couples, were determined by Mr. W. J. Wilson, and found to be, for one alloy and German silver couple, with difference of temperature of 80° C.,  $\frac{1}{100}$  of a Daniell's cell. The electro-motive force of one couple of the iron and German silver set was  $\frac{1}{100}$  of a Daniell's cell. The ordinary method of applying heat by a trough of hot water is objectionable, for the water short-circuits some of the current. This is evident from the fact that if oil heated to the same temperature be substituted, a considerably greater deflection is obtained. Another method suggested by the author which would tend to economy is to allow petroleum to volatilize in the neighbourhood of one face of the pile, thus chilling it, and to ignite the mixture of air and gas so produced at the other face. Clamond's pile, consisting of iron and an alloy of zinc and antimony, was employed for some time, but, although good results were obtained, the iron is liable to rust at the connexions.

## MEETINGS FOR THE ENSUING WEEK.

**MON.** Asiatic, 3.—"The Northern Frontiers of China: the Kara Khatia," Mr. H. H. Horowit; "A New Chera Inscription: Illus ratios of Bor Budur in Java." **TUES.** Royal Academy, 8.—"Chemistry," Mr. F. S. Barff. Society for Special References to the Influence upon the Advancement of Arts, Manufactures, and Commerce; "Lecture 1, Dr. Thudicourt (Antor Lecture)." **WED.** Anthropological Institute, 8.—"Excavations in Cissbury Camp, Sussex: being a Report of the Exploration Committee of the Anthropological Institute," the President; "Remarks on the Animal Remains Discovered in the Excavations," Prof. Rolleston. **THURS.** Civil Engineers, 8.—"Experiments on the Movement of Air in Pneumatic Tubes," Mr. C. Bontemps; "Discussion on 'Pneumatic Transport of Materials'." **FRI.** Literature, 8.—"Difficulties and Peculiarities of the English Language," Mr. G. W. Moon. Society of Arts, 8.—"Registration of Trade Marks," Mr. H. T. Wood. **SAT.** Royal, 8.—"Cambridgebras Brasses," Mr. A. W. Franks; "Great seals (Way Collection)," Mr. C. S. Peveral. **SUN.** Quinck Microscopical, 8.—"Histology of the hard Dental Tissues," Mr. T. C. White. **SUN.** Physical, 3. **MON.** Botanic, 3.

## Science Society.

WE regret to announce the death of Mr. Charles B. Vignoles, F.R.S., the veteran civil engineer, which took place at his country seat, Hythe, Hants, on Wednesday last, at the advanced age of eighty-two years. Mr. Vignoles was for some years in the army, having been gazetted to an ensignship in his father's regiment, the 43rd Infantry, when he was quite a child. He was early left an orphan, and was educated under the care of his grandfather, Dr. Charles Hutton, the celebrated mathematician, who was then Professor at the Royal Military Academy, Woolwich. We may possibly give next week a more detailed account of the life of one of the last survivors of the early generation of English railway engineers.

DR. ACLAND, in a letter addressed to Dr. Hooker, and recently published, advocates the removal of the Oxford Botanic Gardens from their present site to one in closer proximity to the new museum. "If ever there was a time," writes Dr. Acland, "when botanical studies should not be kept aloof from the general body of allied science, its library and its laboratories, it is 'the present time.' Very good, but in Oxford they are not kept aloof. The Oxford garden is fortunate beyond almost all others, either here or on the Continent, in having within its own enclosure not only a garden, but a good library, a good herbarium, and a good laboratory. Though small and starved from insufficiency of means, the garden is yet well adapted for its purpose, beautiful in its connexion with architectural features, and rich in historical associations. Dr. Acland must bring forward some more valid plea than that of concentration or centralisation before the change will be approved of either by graduates or botanists. In the mean time, we should be glad to hear what the Professor of Botany has to say to it. Strange to say, he is never once mentioned in Dr. Acland's pamphlet, and yet we should have supposed his opinion to have been of cardinal value on such a subject as this.

THE first course of University lectures given in Dundee was begun last week, when Prof. Nicholson, lectured 'On the Laws of Geological Action.'

In consequence of the time at the Manchester Meeting being insufficient to allow of the reading and discussion of several papers that were upon the programme, it has been decided to hold a Supplementary General Meeting of the Iron and Steel Institute in London, on Thursday next, at the Rooms of the Institution of Civil Engineers.

M. J. ROTHSCHILD, the well-known Paris publisher of *Ouvrages de Luxe*, has in the press an elaborate illustrated work on Sir John Lubbock's enemy the Bee, entitled 'Anatomie et Physiologie de l'abeille.'

FROM the Eighth Annual Report of the Trustees of the Peabody Museum of American Archaeology and Ethnology we learn that since the lamented death of Dr. Wyman the curatorship has been held by Prof. Asa Gray, who has secured the services of Mr. F. W. Putnam, of Salem, in the arrangement of the collections.

MR. STANFORD's address to the Chemical Section of the Philosophical Section of Glasgow appears in the current number of the Society's *Proceedings*.

## FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The FIFTEENTH WINTER EXHIBITION of SKETCHES and STUDIES will OPEN on MONDAY, November 22, at their GALLERIES, 5, Pall Mall East.

ALFRED D. FRIPP, Secretary.

THE NEW BRITISH INSTITUTION GALLERY, 38, Old Bond Street.—The THIRTEENTH (WINTER) EXHIBITION of PICTURES by British and Foreign Artists, is now OPEN.—Admission, including Catalogue, 1s.

THE ELEVENTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN.—The THIRTEENTH (WINTER) EXHIBITION of PICTURES by British and Foreign Artists, is now OPEN.—Admission, including Catalogue, 1s.

EXHIBITION of CABINET PICTURES in OIL—Dudley GALLERIES, Egyptian Hall, Piccadilly.—The NINETH ANNUAL EXHIBITION, OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

THE SOCIETY of FRENCH ARTISTS, 168, New Bond Street.—The ELEVENTH EXHIBITION is NOW OPEN.—Admission, 1s. Open from half-past 9 to 6 o'clock.

THE SOCIETY of FRENCH ARTISTS.—Corot's Grand Picture of the 'LAKE of NEMI,' and E. Riobey's Three Last Pictures, are NOW ON VIEW. The Galleries are lighted up on all dark days.

THE EXHIBITION of COPIES from WORKS of the OLD MASTERS.—THE ARUNDEL COLLECTION of DRAWINGS and PUBLICATIONS is OPEN DAILY to the free inspection of the Public. Many additions have lately been made.—24, Old Bond Street, London, W.

NOW OPEN, in the Galleries of Messrs. Thos. Agnew & Sons, 5, Waterloo Place, Pall Mall, an EXHIBITION of 120 ORIGINAL PAINTINGS, by Edouard Frere.—Admission, including Catalogue, 1s. Open from 10 until 5.

"DAVID COX" EXHIBITION.—A splendid Loan Collection of nearly 500 Works of the late DAVID COX, in Oil, Water-colour, Sepia, Chalk, and Charcoal, NOW OPEN, at the Liverpool Art Club, Myrtle Street, Liverpool.

DORE'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vigne,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORE GALLERY, 35, New Bond Street. Ten to Six.—1s.

## GIFT BOOKS.

Seven Autumn Leaves from Fairy Land. Illustrated. (H. S. King & Co.)—In this prettily bound little book little readers will find seven charming fairy tales, admirable in their way, each with a well-concealed moral, and nine very poor etchings.

Old Christmas: from the Sketch-Book of Washington Irving. Illustrated. (Macmillan & Co.)—The illustrations to this volume are by Mr. R. Caldecott, and they are excellent woodcuts, vignettes and full designs, ably and prettily drawn, full of spirit where spirit is required. Graceful figures of ladies and girls abound, and there are many charming touches of gentle satire and pleasant humour. We may especially praise the group of the young Oxonian and his maiden aunt about to dance, p. 68; the damsel plucking the bouquet to pieces, facing p. 72; the group of huntsmen and dogs, p. 65; the poor parson, p. 93. The character sketches of single figures are all first rate.

Antonio Allegri da Correggio. Illustrated. (Macmillan & Co.)—This attractive volume is likely to be welcome to those who desire the best account yet produced of the life and labours of the fascinating Parmese, the magician in chiar-

oscuro, the colourist, and the painter of some of the loveliest pictures of children extant. It consists of the biography by Dr. J. Meyer, translated from the German by Miss Spencer, with certain omissions of matter not necessary for popular circulation, and a Preface, foot-notes, an introductory chapter, and various appendices, all compiled by Mrs. M. Heaton. Dr. Meyer's is the best book on Correggio, simply because he is the most nearly competent man who has attempted the task up to the present time; but there is a want of fibre in his notions of the painter and of art in general which betrays the ever recurring *wissenschaft* of German professordom, when its members devote themselves to the exposition of the Fine Arts, and seek to flourish in Art biography. There is, besides, something delightful in the *naïve* self-satisfaction of the author, who, for example, when writing of previous essays on Correggio's art, blandly refers to the criticism of Sir C. Eastlake as the work of one "who has made pertinent observations upon his style of painting which are deserving of attention." Poor Sir Charles! Nor is Mrs. Heaton behindhand in impertinence; she tries a fall with Mr. Ruskin, and gives her opinion about Correggio's performances with an aplomb which may provoke a smile. Apart from the criticisms it contains, Dr. Meyer's production is well known to be a good, if rather diffuse, biography. It is when he is critical on technical questions, or in the preparation of catalogues, analyses of art *per se*, and when dealing with elements of the subject which demand something besides literary carpentry, that we tire of him. The illustrations consist of transcripts from some of the most famous specimens of modern engraving, derived from Correggio's works, beautiful reductions; also a smaller number of indifferent examples. The binding is an excellent design.

Historical and Legendary Ballads and Songs. By W. Thornbury. Illustrated. (Chatt & Windus.)—The publication of this book may be called a resurrection of verse and woodcuts; the cuts lose none of their intrinsic merit, the poems are, severally, as full of "go" as ever. Mr. Thornbury's vigorous disgust for "prick-eared knaves," "knaves," "rebels," his chosen foes, is expressed as fervently as ever; and his wealth of local colourings, and his rare knack with rhymes and jingles, are as attractive as before. The designs, the works of some of the most clever, and even most able artists of the day in this line, look better than usual in this new dress of toned and pressed paper and fair margins. But as the dress only is new, all we do need is to welcome the "lusty" bard who sings so spiritedly, and has so fortunately caught the ring of some of our most attractive poets' verses, now the Laureate, now Mr. Browning's, now Hood's, now Macaulay's.

Homes and Haunts of Luther. By J. Stoughton. (The Religious Tract Society.)—This is a capital, popular account of Luther's pilgrimage in life, from Eisleben, where he was born, to Eisleben, where he died, the circuit of a mission of incalculable importance. The letter-press is plainly and carefully written; the woodcuts, mostly portraits and views, are but tolerable, to say the best for them.

## THE SOCIETY of FRENCH ARTISTS.

THE Gallery in New Bond Street contains about the usual number of charming pictures and one or two masterpieces. Prominent among the latter is Corot's *Lake of Nemi* (No. 57), which was at the *Salon* of 1865, and formed the noblest example of the great painter's genius and learning that was shown at Paris at the *Exposition Universelle* of 1867. A lake lies in a vista of trees on our right, the high banks on our left. On these banks, and in the distance, are beautifully grouped buildings. In the shadow of the trees in the front a bather rises from the water: these are the incidents of the picture. It is needless to describe its technical qualities. Its motive is of the highest and purest kind, and its condition is perfect. By the same artist are numerous minor works, noticeable among which is *View from the Cliffs at Dieppe* (2), an expanse of sea of a pallid green tint, with ranks of breaking

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waves all superbly drawn and marvellously modelled. Although not more than a slight sketch, and of a comparatively early date, this little picture is wonderful for its delicacy and truth of local colour. The atmosphere deserves to be studied with attention. *A Windy Day* (35) is full of expression, due to the rendering of the wind's force on the trees; a most elegantly drawn birch sways in its silver bark, the denser foliage of other trees crouches low towards the earth; grey wreaths of vapour scud along the sky. This picture is exquisitely toned, and it is a marvel of delicacy in colour and chiaroscuro. *A Country Lane* (38), also by Corot, shows a road between lines of poplars and elms passing near a marshy meadow, which is in sunlight, and with figures; a charming picture.—A reduced version of M. Gérôme's *Une Almée* (44) is here, the half-naked dancer performing before seated soldiers; the musician in blue sits on our right, behind the dancer. Reduced dimensions do not improve the picture, but, on the contrary, the peculiar defects of M. Gérôme's art have thus become more distinct.—By Baron Ley is a small picture, *Christopher Plantin, the Antwerp Printer* (19), with a compositor holding a proof-sheet of the 'Biblio Plantiniana' before him. Near, and in consultation, stand Arias Montanus, the learned Hebraist, and Raphelengius, who together revised the Polyglott. This is a comparatively early production of Ley's, with much of the depth of tone and colour which always characterized his art, and greater precision and more careful drawing than he showed latterly. It has been much too often varnished. Our readers may remember that the authorities of Antwerp lately bought, to be opened as a museum, the house of Plantin, in the Place du Vendredi of this city, which, with its presses standing and furniture still maintained, had been preserved by the Moretus family, the successors of Plantin.—A study by M. C. F. Daubigny is here, *Wood in Valmondois* (23), representing tall ashes and underwood in sunlight. It is a little crude and dark, but the verdure is full of colour; the whole is rich in tone.—By M. A. Stevens is *The Portrait* (58), the back of a lady in amber satin, a study in colour, very rich, but decidedly slight.

By M. Roybet is *A Musketeer* (4), a soldier standing by a table, which is loaded with armour and goldsmiths' works. An illustration of power to achieve great solidity, with the appearance of extraordinary dash and brilliancy. The figure is clad in cream-white brocade of two tints; the accessories are very fine. By the same, on the other side of the room, hangs a picture, similar in style, styled *Le Buvier* (37), a man seated, and holding a goblet; the face is most unfortunate, but the dress is superbly painted. Both are attractive paintings on account of the amazing brush-power they display: as *tours de force* in this respect they are admirable.—Near the latter hangs an interesting production, by M. J. Breton, called *Paysanne* (42), a half-length, life-size figure of a young woman, with black hair and livid, bronze-hued flesh; a white chemise covers her bust. She has a fine resolute expression; and her face is modelled with considerable freedom, in the large style proper to the artist. As a study from the life by a learned painter this work has attractions for those who paint.

Near the door, one may see a little gem of a landscape by Mr. Alma Tadema, named *Haymaking* (6), and representing a warm English summer afternoon; three stacks of hay, one of which is incomplete, stand in a rushy meadow, by a shimmering creek of still water; soft white clouds appear in a sky of the palest turquoise hue. The keeping of this little work is perfect; full of rich, delicate, and strong colour, soft as it is solid, and, with simple elements, admirably composed, it proves itself to be the production of a master.—By Mrs. Gosse is a fine, rich, well-drawn, and vigorous sketch of the Cornish coast, styled *Pol-peor* (104).—By Mrs. Alma Tadema is a study, full of character, a good example of tone, called *Gifts from Japan* (125).—By M. Fantin are some delicious, but comparatively unimportant flower-pieces, in-

cluding *Roses* (46), *Roses* (51), in various hues of crimson, *Apple Blossom* (74), *Roses* (97), *Chrysanthemums* (100), in a tall glass, and *Roses* (106).—By Mr. Whistler are numerous studies, drawn on brown paper, of male and female models; these, however slight they may be, are most interesting to students. *Chelsea Reach* (80), a study almost in monochrome, but of great richness and delicacy, is called a "harmony in grey," and so it is.—Among other attractive and commendable pictures are M. Volland's *Normandy Fishing Village* (12); M. Huguet's *Arabs Travelling* (13); M. Lhermitte's *Sheep-Washing* (29); *The Cathedral, Morlaix* (47), with slate colour, a capital picture; *Old Castle, near Kersaint, Brittany* (54), ruined towers on a rocky plateau, a pathetic and poetical picture; numerous studies and sketches by Madame Cazin, the best *The Windmill* (18); *Sunset* (113), by M. J. C. Thom; *A River in Holland* (111), by M. C. F. Daubigny; *Fallen Leaves* (115), by M. Muncaksky.

#### Fine-Art Gossip.

MR. WALLIS has nearly completed a picture which may appear at the next exhibition of modern works in the Royal Academy. It represents the passage leading from the river side of the Temple, London, towards the pretty jet of water which, lately restored to its ancient and simple form, springs under the tall plane trees on the sides of the basin near Inner Temple Hall. There is a vista of trees and houses in sunlight, having in the distance, on our right, the stately pile in red brick of which W. Hunt made so fine a study. The steps are in the middle distance; the vista is chequered with lighted and shadowed spaces. Two young ladies, one of whom is a valetudinarian, advance to the front; other persons are behind, including a lady with a little boy: on our right, an old man sits reading on a bench; two children kneel near him on the seat.

THE Burlington Club proposes to hold an exhibition of the works of W. Blake. Owners of drawings by the artist are invited to communicate with the Honorary Secretary, Savile Row.

THE Arundel Society has lately received from its artists several drawings from pictures by old masters, as follows: the remains of two frescoes, by Cimabue, at the monastery of S. Francis at Assisi; works by Giotto and Cavallini, in the same place; the picture by Giorgione at Castelfranco; a picture by Paolo Morando (Cavazzola) in the gallery at Verona; a triptych, by Jean de Mabuse, in the gallery at Palermo; a fresco, by Piero della Francesca, at Borgo San Sepolcro. There are many additions in the Gallery of the Arundel Society that have not yet been seen by the public.

MESSRS. MACMILLAN & CO. send us 'Floral Decorations for the Dwelling-House,' by Annie Hassard, illustrated. It contains well-considered and tasteful directions for the arrangement of flowers for decorative purposes in the dining-room, on the Christmas dining-table, the breakfast-table, in vases for the drawing-room, on mantle-pieces, to be worn in the hair or button-hole; also for wreaths, crosses; for window-gardening, the grouping of plants in rooms, and the like. A book which cannot fail to be useful to those who need advice on such subjects. It is thoroughly practical, and comprehends all that one needs to know.

A 'MÉTHODE DU FUSAIN,' by M. Karl Robert, one of the most fervent pupils of Allongé, and now himself a recognized professor of the art, is about to be published in Paris. The works of Allongé, now well known through reproduction as well as by the originals, having created quite a modern taste for this, at first sight, easy road to artistic Parnassus, the "method," founded upon the lessons of the master himself and illustrated with models, will no doubt be welcome to amateurs. MM. Lechetier and Barbés, of London, propose translating it for publication in this country.

IN November last (*Athen.* No. 2457) we noticed publications of the Arundel Society, comprising the centre and wings of a triptych, the so-called *Dom-bild*, by Stephan Loethener, in the Cathedral at Cologne, representing the Annunciation, SS. Gereon and Ursula, their warriors and virgins respectively. We have now the pictures on the exteriors of the wings, representing the Annunciation by means of the Virgin on the left wing, and the kneeling Angel on the right wing. As we have already supplied the history of the subject of this production of Meister Stephan's, and described the whole work, it is needless to say more than that the originals of the new publications are in a purer and a higher taste than that displayed in the rather coquettish and smart damsels, and self-conscious junkers of the other sides of the wing. The transcripts will popularize that form of art of which the originals are capital specimens; and the copies, if not wholly satisfactory to trained eyes, are quite up to the mark of the Arundel Society, or, probably, rather above it. With these copies is a chromo-lithograph from Jacopo Avanzi's, the early Bolognese painter as Vasari called him, fresco of St. Lucy condemned to death, in the Capella S. Giorgio, basilica of S. Antonio at Padua, one of a series of illustrations of the life of St. Lucy, which accompanies similar series on the careers of St. Catherine and St. George. Jacopo Avanzi, whether he was or not a Bolognese, painted these pictures, c. 1380-5, and they are interesting examples of a variation of the Italian school of that period, as it obtained under the influence of Giotto, and in Verona and Padua. The pictures are now in a deplorable state, the building having been desecrated, and used as a prison by the French, the windows not maintained; the damp has done irreparable mischief to the frescoes, so that, generally speaking, only their broader characteristics are obvious. The mode favoured by the Arundel Society in copying ancient works of art does not render the present aspect of the pictures, but, instead of that, involves a restoration, or rather a renovation, of the designs, such as the transcriber considers fit to give. This process may insure the popularity of the publications, but it is by no means gratifying to students of art, historians, or artists.

THE *Gazette des Beaux Arts* for this month contains, among other papers of interest, the first of a series of critical and analytical notices on "Les Musées du Nord," referring to the collections at Copenhagen, the Musées de Christiansborg, and the Collection de Moltke-Bregentved, by M. C. D. Rés, with an etching after Rubens and wood-cuts. Among the works in question in the former gallery are a predella by L. Monaco; a small picture by Mantegna, 'Christ au Tombeau,' signed and genuine; B. Luini, St. Catherine; a tavern scene, by D. Hals; interior of a glass-painter's shop, by Jacob Van Loo; Rubens, 'Judgment of Solomon'; Portrait of a Premonstratensian Abbot, by the same; Van Dyck, Portrait of a Lady, the Countess of Pembroke (?); Rembrandt, 'Christ at Emmaus,' signed and dated "1648"; Portrait of a Young Man; Portrait of a Young Lady (1630-1640), not mentioned by Smith or Vosmaer; J. Steen, 'L'Avare et la Mort,' signed. In the latter gallery the critic found a Portrait of a Dominican, by Rubens; Rembrandt, Portrait of an old Woman; P. Nason, Portrait of a Gentleman; two landscapes, by Hobbema; Poussin, 'The Testament of Eudamidas,' engraved by Pesne. The *Gazette* contains also the commencement of a series of papers, by M. De Montaignon, on French Sculpture of the Renaissance, 'Les Arts Musulmanes,' concluded, by M. H. Lavoix; 'Les Commencements de l'École Florentine,' by M. P. Mantz; 'Les Antiquités de la Troade,' second article, by M. F. Lenormant; 'Les Vertus Théologiques,' a *grisaille*, by Raphael, in the Vatican, by M. L. Gonse; a memoir of M. Albert Jacquemart, &c.

A CORRESPONDENT writes:—"The Portuguese journals state that there have been for some short time, in the town of Setubal, or St. Ubes, near Lisbon, three agents of a Paris Company, who intend to purchase the property and right of search

of the celebrated ruins of Cetobriga, commonly known as Troya, on the left bank of the river Sado. I believe the Morgado Cabral, a gentleman of St. Ubes, is the owner, and that the price is 30 contos of reis, about 6,700L. The journals say the Company has a capital of 200,000 francs, divided into shares of 500 francs. The ruins of Troya, now nearly obliterated by sand, are on a narrow neck of land, between the sea and a branch of the river, but antiquarians are not agreed as to their origin. The most probable opinion is that they are the remains of a Roman fishing town, which is supposed to have been built on the site of a Phœnician colony. This conjecture rests on the discovery of many Roman and Phœnician coins on the spot; and a box containing Phœnician ornaments was also found here some years back. Lately, a crypt was discovered, with spaces for funeral urns, and lamps of clay and metal of Roman origin, and other relics, have been dug up from time to time. Some years ago was formed a Royal Commission, with which were associated Herculano, the historian, and Almeida Garrett, the well-known poet, for the purpose of excavating the site. The works progressed for a time, and some rooms of houses with furniture and utensils were unearthed, and it is said an obelisk was found. The works, whether for want of funds or other causes, languished, and were finally abandoned, and, of course, the persevering and all-pervading sea-sand has drifted over them. Some remains of granaries, and fish deposits, and mosaics have been found, and evidently corn and fish constituted the staples of Cetobriga. To excavate the ruins completely will prove a costly task; on very high tides the sea quite covers the site, and probably it might be necessary to erect a wall as a barrier to the waters. Moreover, no Roman remains of the category of those of Pompeii or Herculaneum could ever be hoped for, although, on the other hand, if things went well, much of interest to the antiquary, and of market value now-a-days might be brought forth by diligent research."

## MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall—Conductor, Sir Michael Costa. Season 1875—On FRIDAY NEXT, November 16, at 7.30, Mendelssohn's 'Hymn of Praise' and Mozart's 'Requiem'; Friday, December 10, Handel's 'Oratorio,' 'Deborah'; Friday, December 17, the 44th Annual Christmas Performance of the 'Messiah.' Principal Vocalists: Madame Sherrington, Madame Nouvier, Mlle. Lever, Miss Jones, Miss Elizabeth, Miss Jessie Jones, Mr. Sims Reeves, and Mr. Lloyd. Mr. M. von Hohenberg, Mr. M. Behr, Mr. Moore, and Herr Behrens, Organist; Mr. Willing, Tickets, 7s. and 10s. 6d., Exeter Hall. Subscription for Ten Concerts, Two and Three Guineas.—Office, 6, Exeter Hall.

MADAME ANNETTE ESSIPOFF begs to announce that she will give TWO RECITALS OF PIANOFORTE MUSIC, in St. James's Hall, on WEDNESDAY AFTERNOON, November 24, and December 1, commence each day at half-past 4 o'clock—Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s.—Programmes and Tickets may be obtained of Chappell & Co., 50, New Bond Street; and at Austin's, 28, Piccadilly.

## CONCERTS.

THE new Overture, No. 4 in D, in the time of six-four, which pervades the work, performed for the first time at the Crystal Palace Concerts on the 13th inst., and entitled 'A Dream of Happiness,' is, at all events, not a nightmare, like several preludes we have recently heard. Nor has it, however, the dreamy qualities of a *Berceuse* by Chopin, a *Nocturne* by Mendelssohn, or an *Adagio* by Beethoven. The 'Dream of Happiness' does not transport us to Cloudland—quite in the contrary direction, in fact, as it is of the earth, very earthy. If there had been no prefix to the overture, it might have passed muster as a clever and strictly technical, but rather dull and dry, production of a practised musician, versed in the learning of his art, but not troubled by the possession of much fancy or imagination. The composer, Mr. C. E. Stephens, the organist and pianist, is no novice. He is one of the Directors of the Philharmonic Society, and was a pupil of a late Principal of the Royal Academy of Music; he has written various works, from a symphony down to an organ voluntary. His best compositions have been for the chamber—string quartets, pianoforte trios and duets, as well as preludes and fugues for his own special instru-

ment. Mr. Stephens is a careful and conscientious worker and a sound musician, and his name has been too long ignored in the Sydenham programmes, for his claims are considerably superior to those of other examples of "native talent" who have been more highly favoured. The Crystal Palace chorists seemed, in their singing of the choral portions of Herr Brahms's 'Song of Destiny' and Mendelssohn's 'Hymn of Praise,' to be affected by the awful weather of last Saturday—their voices were out of joint and their voices too often out of tune. Mr. Sims Reeves was *horre de combat*, and Mr. Pearson at a short notice took the tenor part in the 'Lobgesang.' He has good artistic attributes, and if he could but shake off his 'tremolos,' he might take higher ground. The charming song from M. Gounod's operetta, 'The Pet Dove,' "If time hath lightly o'er me passed," was very nicely sung by Madame Blanche Cole, who can now fairly claim to be the most sympathetic and finished of our operatic sopranos. Mr. Mann's band, by its fine playing of the symphony to the 'Hymn of Praise,' compensated for a number of sins in the afternoon scheme.

Foreign pianists who purpose to visit London should be warned that they must not attempt to play here the sonatas of Beethoven, as a patent reserves the "right of representation" to one special interpreter. Any artist, therefore, desiring to perform these works must secure a licence, and such permission can only be obtained on the condition that the readings of the sonatas shall be precisely in the form approved by the holders of the patent. No plea will be allowed on behalf of the Continental visitor, that he or she is capable of conquering any difficulties—even, indeed, those of the B flat major, Op. 106, although the new-comer may have no desire to quarrel with the orthodox performance, but proposes to introduce an entirely new *modus operandi*, and has Beethoven as an authority for trying a poetic development. The critical laws here are imperative and omnipotent, and Infallibility reigns in London as much as in Rome. Madame Essipoff, the Russian pianist, has, it appears, disregarded this monopoly. The lady probably imagined,—as she was the pupil, and is now the wife, of M. Leschetizky, the Polish pianist and composer, one of the leading Professors in St. Petersburg, a musician thoroughly well versed in the classical school, and inasmuch as her readings of Beethoven have been accepted as poetic and intellectual in Russia, Germany, France, and also in England,—that she might again soar to the sonata regions of Beethoven. Moreover, as appreciative audiences had received her readings with an enthusiasm rarely exhibited within the St. James's Hall, Madame Essipoff might have conceived that she could disregard all dictation from the patent representatives. She is told, however, with a solemnity significant of a warning, that she may play Chopin, Hummel, Mozart, Bach, Mendelssohn, and any of the modern lights, but as to Beethoven—*gare à foute*. Seriously, is it not monstrous that in musical London such language can be used? It may be said that the critical whip is impotent, that its influence is confined to the narrowest possible circle, and that Madame Essipoff has public opinion with her. It is to be hoped so, as it would be indeed disastrous for Art that a pianist of distinction should be driven out of the country in order to promote the most narrow-minded views, and to protect a single player. Madame Essipoff was received at the second Monday Popular Concert, on the 15th inst., with enthusiasm quite equal to that displayed at her performance of the Waldstein Beethoven Sonata, on the 8th, in the Sonata in D minor, Op. 29 (Op. 31 in the German edition). This work has no *scherzo*; after the opening *allegro* is an *adagio* in B flat major, and a *finale*, which is an *allegretto*, of course, in the primitive key. All the distinctiveness of an original mind was to be remarked in the lady's interpretation. It is this freedom from conventionality which constitutes the great charm of her Beethoven playing.

Fiery and impetuous as was the delivery of the

*allegro*, a captivating contrast was presented in the sensibility pervading the slow movement, while the brilliant passages of the *finale* could not be surpassed for emphasis and precision. Madame Essipoff, like all true artists, works well and conscientiously with colleagues, as she proved in Schubert's Trio in B flat, Op. 99, No. 1, with Herr Straus and Herr Daubert—a composition which was keenly relished by the audience, and in which Schubert's geniality is more palpable than in any of his other chamber compositions. The two string quartets were Schumann's in A major, Op. 41, No. 3, and Haydn's in C, Op. 33, No. 3. At the Saturday Concert of the 13th, Hummel's Septet in D minor was performed by Madame Essipoff, M. Brossa, flute; M. Lavigne, oboe; M. Vanhaute, horn; M. Zerbini, violin; Herr Daubert, violoncello; and Mr. Reynolds, double bass. The sensation created by Madame Essipoff's playing in this septet, at the concert of the Musical Union, on the 1st of July, 1873, was noticed in the *Athenæum* of the following Saturday, the 5th of July. Her solo on the 13th inst. was Schumann's Sonata in G minor, Op. 22. In the String Quartet of Beethoven in E flat, Op. 74, admirably executed, the instrumentalists were MM. Straus, L. Ries, Zerbini, and Daubert. Mlle. Thekla-Friedländer was the vocalist on the 13th, and Miss H. Arning on the 15th, the former selecting airs by Bach, Schubert, Schumann, and Herr Brahms, and the latter songs by Mozart and Schumann.

At the Royal Albert Hall, on Thursday evening, Haydn's 'Creation' was executed by Mr. W. Carter's Choir, with Mesdames Lemmens and Julian, Mr. Lloyd and Signor Foli as solo singers. At the first concert this season of the Brixton Choral Society, on the 15th inst., Mendelssohn's 'Elijah' was given, with Mr. J. G. Boardman at the organ, and Mr. W. Lemare conductor. The principal vocalists were Mesdames R. Poyntz, B. Stroud, and Poole; Messrs. H. Guy, Barber, J. F. Boardman, and Wadmore.

The Islington Royal Agricultural Hall being required for the Cattle Show, the Promenade Concerts ceased on the 13th inst.

As a sign of the times, it must be recorded that a Balfour Night has been given at the Covent Garden Promenade Concerts, under the direction of Signor Arditi. The overtures, 'The Siege of Rochelle' and 'The Bohemian Girl,' were performed, besides vocal selections from 'Satanella,' the 'Talisman,' &c. The vocalists this week have been Madame Blanche Cole and the sisters Mlle. Carlotta and Antoinetta Badia, Miss A. Fairman, and Mr. Pearson.

## Musical Gossip.

MENDELSSOHN'S 'Hymn of Praise' and Mozart's 'Requiem' will be the works performed next Friday (the 26th) at the opening concerts of the Sacred Harmonic Society. On Wednesday afternoon will be Madame Essipoff's pianoforte recital. On Tuesday, Signor Rendano's evening concert. On Saturday afternoon, the Crystal Palace orchestral concert, and the Saturday Popular Concert. The College of Organists will have a choral festival in St. Paul's Cathedral next Monday evening.

M. JONAS, the composer of the music in 'La Chatte Blanche,' will be the conductor at the Queen's Theatre when the spectacular piece is produced on the 27th inst.

SOME notion may be gained of the strong feeling excited at Worcester by the course adopted by the Dean and Chapter with regard to the Three Choir Festivals, from the fact that, at his election, the new Mayor declared he should not invite the members of the Town Council to attend divine service at the cathedral, but he should ask them to go in state with him to his parish church. A deputation waited on the Mayor at the Guildhall to induce him to adhere to the old custom of the Corporation attending the cathedral after the election, but the Mayor adhered to his resolution, asserting that the Dean and Chapter had, without any consideration, taken away from

thousands of persons the only opportunity they had of hearing grand oratorios, and that he could not sit in the cathedral and listen to one of those who had been the cause of this innovation. Every member of the deputation agreed with the Mayor in condemning the conduct of the caputular body, but it was thought the Corporation ought to be above retaliation.

THE Edinburgh and Glasgow papers of the 11th inst. praise highly the performance of Sir Michael Costa's oratorio, 'Eli,' on the preceding evening, at Glasgow, by the Choral Union. The composer conducted his work. The *Glasgow Herald*, in its notice, remarks: "When 'Eli' was first produced at the Birmingham Festival of 1855, there were many who boldly affirmed that the immense success of the oratorio was essentially a *succès d'estime*, and that nothing more would be heard of it. Never were prophets more at fault, for after twenty years' tear and wear 'Eli' has now a more solid footing in this country than it had one year after its production." This was the second time 'Eli' had been given in Glasgow, as it was done at the Festival of 1873. The solo singers on the 10th were Madame Nouver, a soprano, from Manchester, with a fine voice, who was encored in the *bravura* air, "I will extol"; Miss Enriquez, contralto; Mr. Shakespeare, tenor, who, at a few hours' notice, undertook the part, as Mr. Vernon Rigby was hoarse; Mr. Whitney and Mr. Lewis Thomas, basses. The tenor was encored in the "War Song."

PROF. OAKLEY, at the Annual General Meeting of the Edinburgh University Musical Society last Monday, reported favourably of the musical progress of the students, and of the prospects of art generally in the Scotch capital.

THE *Athenæum* referred last week to the Committee formed in Paris to take into consideration the plan of M. Sax for a Popular Opera-house of colossal proportions, the edifice to be in the shape of an egg, the stage at the pointed portion, and the auditorium expanding to the broad part. M. Sax's scheme met with the decided opposition of M. Ambroise Thomas, M. Gounod, M. Carvalho (founder of the Théâtre Lyrique), and M. Camille Doucet (President of the Society of Authors and Dramatic Composers); and, on the other hand, was supported by M. Emile de Girardin, M. Joncières the composer, and M. Halanzier of the Grand Opéra. The project was, in the end, rejected by the majority of the Committee, but they seem disposed to accept another plan, the joint production of M. Davioud, the architect of the two theatres, Place du Châtelet, and of M. Bourdais, who started the notion in 1870, as they proved to the Committee that while paying due attention to the line of sight and to acoustics, they could construct a Popular Opera-house to hold 9,000 persons, and the Municipal Council is in favour of their design.

BEFORE M. Escudier commences his Italian Opera season with the Verdi works next spring, a Signor Enrico will give a number of Italian Opera representations at the Salle Ventadour on alternate nights with the performances of Signor Rossi, the tragedian. The new tenor, M. Stephano, a pupil of M. Duprez, has made a successful *début* at the Opéra Comique, in Auber's 'Haydée.'

SUCH has been the success of M. Lecocq's last opera, 'Le Pompon,' in Paris, that a German adaptation will be soon produced in Vienna.

DR. LISZT will pass the winter in Rome. Two new operas will be produced in Naples at the Teatro Mercadante (formerly the Fondo), which has been opened for the winter season.

HERR WAGNER is in Vienna, superintending the production of the 'Tannhäuser' and his other operas.

MDLLE. TIETJENS sang in the oratorio 'Elijah,' at Boston, on the 8th inst., having previously given concerts in Washington and Philadelphia. On the 30th ult., the lady sang in New York, in the 'Messiah,' for the second time.

MDLLE. DE MURSKA has given twelve concerts

in Melbourne, up to the 30th of August last, with the greatest success.

DR. VON BÜLOW gave six evening concerts and two Matinées during his stay at Boston. He played, with orchestra, Beethoven's Concertos in E flat and G major, Henselt's Concerto, Liszt's first Concerto in E flat, Tchaikowski's Concerto in B flat, Op. 23, Herr Raff's Concerto, Schubert's Fantasia in C (Liszt's orchestral arrangement), Mendelssohn's Capriccio in B minor, Op. 23. Besides other works, he played Beethoven's fifteen variations and fugue on the theme from the 'Eroica' Symphony, Weber's Polacca in E flat (Liszt's arrangement); the Scherzo from Beethoven's Sonata in E flat, Op. 31, No. 3; Bach's great Prelude and Fugue in A minor, for organ, transcribed for the piano by Liszt; Mendelssohn's Prelude and Fugue in E minor, Op. 35, No. 1; Raff's Prelude and Fugue, Op. 74 (Pianoforte Suite); Beethoven's Sonata quasi-Fantasia, C sharp minor, Op. 27; Liszt's 'Ricordanza' and 'Venezia e Napoli'; and with Mr. Lang, the conductor, Chopin's Rondo in C, for two pianofortes. The Concerto by M. Tchaikowski has never been heard here. It is to be hoped that Mr. Dannreuther or Mr. Walter Bache will soon introduce the work. The composer is a young Russian musician, resident at Moscow, whose productions are exciting much attention. It created quite a sensation at Boston, the last movement being encored, and Dr. Von Bülow played it a second time.

HERR MAX STRAKOSCH has appealed to the American press to support the subscription he is raising to enable him to present in New York Italian operas with Mdlle. Tietjens and other artists of Her Majesty's Opera company during this winter. Herr Strakosch states that without such subscription it will be impossible to establish a regular Italian Opera, and he points to the successive failures of himself and his brother, of Herr Meratzek, Herr Ullmann, and other speculators.

AT the Gürzenich concerts at Cologne, under the direction of Herr Ferdinand Hiller, Herr Rheinthal's new cantata, 'The Israelites in the Desert,' made a favourable impression. The new concert-hall erected for the Liederkranz Society in Stuttgart was inaugurated on the 25th ult., with a programme of orchestral and vocal compositions by Beethoven, Mendelssohn, Schumann, Herren Brahms, Rietz, Speidel, and Möhring. Herr Von Leins was the architect of the edifice, which is stated to be magnificent, and, what is of more importance, its acoustical qualities are excellent.

## DRAMA

THEATRE ROYAL, BRUDY LANE.—Sole Lessee and Manager, F. N. Charron, Esq., M.A., F.R.S., 'The WHITE HAT,' 417 &c. 'SHAUGHRAUN,' Mr. D. Eucoult, Messrs. D. Fisher, H. Sinclair, W. Teris, S. Barry, and J. R. Howard; Mrs. D. Eucoult, Messrs. R. Lecocq, Sylvia Hodson, Everard, Hudson, &c. And 'A NABOB for an HOUR.'

*A History of English Dramatic Literature to the Death of Queen Anne.* By Adolphus William Ward, M.A. 2 vols. (Macmillan & Co.)

WHEN the 'History of English Poetry' broke abruptly off at the words from Ben Jonson, "Sirrah! I'll compose an epigram upon him shall go thus,—," the last chance of obtaining an adequate tribute to any portion of what is called Elizabethan literature appears to have been lost. Warton's faults are stupendous, and his inaccuracies are beyond count. He requires a file of critics and antiquaries to go behind him, correcting his errors and sweeping away the lumber he leaves; and he is worthy of the attendance. Quite impossible is it to defend him against the sneers of subsequent writers; and it is difficult even to ward off the amazing vituperation of Ritson. But the fact remains that Warton is worth a regiment of Ritsons,

and an army of subsequent critics. He united most of the gifts that are indispensable to the historian of literature. His learning was profound and varied; his life had all the dignity and advantages of scholarly ease; his palate was that of the connoisseur. He tasted the wine of poetry not with a view to its ingredients, but with the relish of an epicure, holding the glass to the light to catch the hues, inhaling the aroma, and smacking his lips with gusto over the flavour. He had the instinct of the poet for poetry, that exquisite sense of the essential in art that justifies almost the startling proposition, "Apprécier c'est égaler." What he most lacked was the accuracy on which modern criticism prides itself. The evidence on which he would assign a name to initials, or a poem to a given writer, and the like, was often inadequate. Careless concerning matters of fact, he laid himself open to the attack of the worst of all dunces, the people who are too clever, and if he did not smart for his pains, it was only because death withdrew him from the reach of praise and censure. With the death of Warton, however, a new era of criticism began. Men have appeared since with tastes as cultivated and instincts as fine,—Charles Lamb, to wit, and Leigh Hunt, and perhaps Hazlitt. These, however, have not had the advantages conferred on Warton by the leisure of academic life. They have bequeathed but fragmentary passages, stray thoughts and opinions, and have left to men of narrower tastes and sympathies the task of preparing materials for the history of English literature.

In spite of many disappointments, the sight of the two handsome, portly, and scholarly looking volumes Mr. Ward has dedicated to dramatic literature awoke a gleam of expectation that an Englishman had at length arisen to do once for the English drama what has been done again and again for that of Greece. This delusion found sufficient justification to outlast the perusal of about a fourth of Mr. Ward's labours, and then it vanished, not exactly "like a guilty thing," but in the manner in which the citizen disappears who has been sanguine enough to meddle in a street row that does not concern him, and has reaped in general derision what he feels to be the fitting reward of his indiscretion and belief in his fellows.

The early portion of Mr. Ward's work is worthy of attention in more than one respect. Accepting the well-known propositions of Aristotle concerning comedy and tragedy, he shows clearly the method and extent of their application, and builds up on the bases they supply some ingenious and defensible theories of dramatic art. His account of the growth of the drama in different countries, and the development of the secular drama from the religious, is a sound piece of historical and critical work, and his observations upon the first rude exhibitions of stage plays after the renaissance of letters are equally correct and ample. In this part of his subject, however, the way has been cleared for him. Criticism, German and French, has concerned itself fully with early developments of the drama. In England even, where the drama has been so strangely neglected, what works of importance we possess on the subject deal principally with the infancy of the art. Mr. Collier's 'History of Dramatic Poetry,' admirable so far as it

goes, stops with the advent of Shakspeare. The mysteries and miracle plays have been reprinted, and observations upon them and information concerning them and the pageants abound in the works of Warton, Sharp, Hone, Wright, and other antiquaries. So much resemblance, moreover, is there between the English miracle plays and those of France and other countries, that the observations of foreign writers not seldom hold good of the English stage. With German criticism Mr. Ward is conversant, and this, indeed, seems to be his principal qualification for the task he has undertaken. That huge storehouse of information and conjecture, Klein's 'Geschichte des Dramas,' still in course of publication, has furnished him with a portion of the matter of which the early chapters are formed, and the works of the German critics, historians, and commentators have been thoroughly explored, with the single exception of Lessing, whose 'Hamburger Dramaturgie' does not seem to have been studied as carefully as it deserves, the quotations given being taken from the analysis of it by Stahr. French sources have been less carefully examined. There is no reference to the 'Histoire du Théâtre François' of the Frères Parfaict, full as that is of curious information, or to the other compilations of those industrious writers. The works of M. Édélestand du Méril, 'Histoire de la Comédie Ancienne' (Paris, 1869) and the 'Origines Latines du Théâtre Moderne,' with recent works by M. Tivier, and others, are passed over without mention. The name of M. Moland, author of 'Molière et la Comédie Italienne,' is not to be found in the Index. One reference to M. Féé's 'Études sur l'Ancien Théâtre Espagnol' appears in a note. These shortcomings, if such they be, are, however, of comparatively small importance, since the information on early dramatic productions is full, and, in the main, satisfactory. Not until we reach the establishment of a national drama,—until Marlowe, that is, had shown how splendid an instrument for those who can command the stops is English blank verse,—does Mr. Ward disclose how rigid an adherent he is of narrow schools of criticism; how far from possessing the breadth of sympathy indispensable to one undertaking to be the historian of dramatic literature. From the moment when the drama is established, Mr. Ward is less its historian than its censor. He is impressed, doubtless, by its splendour. What thinking man can study closely that most august of modern literatures, and rise from it with no feeling of reverence and awe? Such impressions are, however, in his case, fleeting. He seems to contemplate the works of the dramatist generally in much the same way as a hen who has hatched a brood of ducklings may be supposed to regard the aquatic feats of those for whose well-being she is responsible. She cannot without surprise behold their possession of powers out of her reach; but their proceedings are not less inconvenient than remarkable, and she cackles forth angry disapproval of the whole matter. To be explicit—on account of the subjects they choose and the manner in which they treat them, he is almost always rebuking our dramatists. Like a benevolent schoolmaster, he is in turns indignant and lachrymose, as though he could coerce or coax his pupils into reformation. He even sets before them good examples, correcting naughty Master

Ford by the example of good Master Addison, and setting up as a pattern (in his writings) prettily-spoken Master Steele before rude Master Dryden. Now there is no room here for mincing matters. Our national drama, like our prose fiction, and other branches of our literature, deals with matter wholly unsuited to the views of modern days. The titles of some plays of the Shakspearian epoch are unmentionable; their mirth is often so coarse as to defy repetition. Shakspeare makes Hamlet, the son of a king and heir to a throne, use to Ophelia, the lady whom he loves or has loved, expressions a coxcomb would scarcely employ to his trull. Intrigues in Ford and characters in Beaumont and Fletcher are monstrous, and language and plot in Dryden, and Vanbrugh, and the Charles the Second dramatists, generally are unbridled in licence. If a modern writer were to give to the world some of the productions of the drama of the Restoration, he would deserve almost any punishment that could be inflicted upon him. Are, then, it may be asked, such excesses to pass unrebuked? Perhaps not. They may, with possible advantage, be held up to the reprobation of youth who are not likely to be guilty of a similar offence, and who will more probably be instructed where to find unprofitable reading than edified or improved. It is, however, no province of this generation to rush into over-abuse of ages which knew nothing of its standards. At any rate, in dealing with literature there is no occasion to attack with fierceness what most likely was, in many cases, written in ignorance. Mr. Ward himself does not stop to scold Aristophanes, from whom he more than once quotes. Not one of our dramatists was, however, such an offender as the Greek whose works our bishops used to edit and our schoolboys still peruse.

The censure of which we speak extends through the book. Had Mr. Ward paused in a career of sympathetic criticism to blame very exemplary offenders, we should have passed over without comment what was at worst but a little ebullition of zeal in a good cause. He, however, writes always as a pedagogue, and treats readers as schoolboys. To the wickedness of the drama he ascribes its decline. No regard whatever has he for the views which influence all great masters of dramatic literature, and he more than once shows that he considers modern writers like M. Victor Hugo ought to be classed in the same category with those whom he scourges.

We counsel any intending reader of the book to peruse the whole by the light of the concluding sentences. Speaking of the later Stuart drama, Mr. Ward observes:—

"The history of the English drama in the period of which this chapter has treated illustrates the truth that there are two forces which no dramatic literature can neglect with impunity—the national genius and the laws of morality. Because, in obedience to the dictates of fashion and to artificial and arbitrary canons of literary taste, English tragedy sought to abandon the paths which the national genius had marked out for her, this period witnessed her decay—a decay followed by her all but absolute extinction as a living literary form. Because, to suit the vicious licence of their public, the contemporary comic dramatists bade defiance to the order which they well knew to be necessary for the moral government of human society, their productions have failed to hold an honourable place in our national literature. What was designed to attract, has ended by repelling;

and works of talent and even of genius, are all but consigned to oblivion by the judgment of posterity, on account of the very features which were intended to ensure an immediate success. Of all forms of literary art the drama can least reckon without its responsibilities. So long as it remains true to these, it need fear neither adversary nor rival."

"All of which," slightly to alter Hamlet's words, "though one should most powerfully and potently believe, yet must one hold it not honestly to have it thus set down" by the drama's self-constituted historian and advocate. The immorality of comedy is, however, not the cause of its decline, nor is the decay of tragedy attributable to an abandonment of paths the national genius had marked out for her. To state what causes have contributed to the decline of the drama would lead us far. This, moreover, is not the place in which, at the present time, to attempt it. Incorrect, however, as we hold these views, and others like them, constantly expressed, their utterance moves us less than the fact that a man holding them should seek to write a history of dramatic literature.

We cannot give the numberless passages concerning Ford, Cyril Tourneur, Fletcher, Dryden, and a score other dramatists, whose choice or treatment of subjects is most distasteful to Mr. Ward. In some cases the writer expresses himself to the effect that the perusal of certain productions is a task to which no man can be called upon to submit. He is here speaking of no pornography, such as one or two dramas that we believe can be found by the curious in unsavoury matters, but of works that have been acted and collected. Such sentiments are, perhaps, natural in a man of modern tastes. They seem none the less strange in the historian. Would Mr. Ward, if writing a history of the Greek stage, omit, with like thankfulness, the works of Aristophanes, to which previous reference has been made, or any play or book throwing light on his subject?

From Mr. Ward's views concerning the decline of tragedy in the days of James the First, and the causes that led to it, we thoroughly dissent. It is true that tragedy declined from the point it reached in Shakspeare's time. It could not do otherwise when the man was dead. Putting on one side, however, the plays of Shakspeare, who, as Ben Jonson says, "was not of an age," it may be affirmed that the reign of James the First witnessed the finest tragedies England has seen. Both the masterpieces of Webster belong to the period Mr. Ward has thus associated with decline, as well as those of Cyril Tourneur, Ford, and Massinger. What tragedies can we place against these, except those of Marlowe? With not less astonishment do some of Mr. Ward's views strike us. After praising Lope de Vega for brilliancy, he speaks of Tirso de Molina, saying, to him "similar praise seems not to be due," and talking of his "frivolous gaiety." Yet this is the man of whom M. Du Viel-Castel found occasion, not long since, to say,—

"Il est supérieur à tous ses rivaux par la richesse et la variété de sa poésie. Nul n'a possédé comme lui le secret des innombrables ressources de la langue castillane. Ses dialogues sont un modèle achevé de naturel, de grâce et de malice."

The commendation bestowed on Ben Jonson appears exaggerated, though Mr. Ward is to

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be thanked for the pains he has taken to vindicate Ben from the charge of grudging the success of Shakspeare. Those who, on the strength of Drummond's records, find proof of insincerity and what not, have no knowledge of the poetic temperament, or, indeed, of the human heart, and forget what rash and meaningless utterance petulance may provoke from a man concerning those even he most prizes. To Dekker, on the other hand, Mr. Ward is unjust. It is, indeed, poor praise to the author of 'Old Fortunatus' to be told that "when at his best he is distinguished by a vigorous freshness, such as would be in vain sought for in Ben Jonson, and which, at times, recalls the most delightful quality of Greene." This is intended, doubtless, for praise. It sounds more like irony when applied to Dekker, who, as Hazlitt says, and we re-affirm, — Mr. Ward *non obstante*, — had "poetry enough for anything." Again we find "Ford's poetic touch" distinguished from "Dekker's coarser hand." We are once more puzzled when we find that "in versification, as in that which informs poetic style, Chapman resembles Shakspeare more closely than any of their common contemporaries." In his elaborate expressions of opinion, Mr. Ward is more trustworthy than he is in the incidental criticisms, and much that he says concerning men like Marlowe and Beaumont and Fletcher is worth saying and is well said. In the case of Shakspeare, he confines himself almost entirely to the supposed dates of his plays, their sources, and other like matters, including some points with which the most arid form of modern criticism is endlessly and hopelessly employed. Within these limits he contrives to surprise us, however, as when he expresses his dissent from the opinion of almost every critic of authority that traces of the workmanship of Shakspeare can be found in 'The Two Noble Kinsmen.' He records solemnly the opinions of Schlegel, Tieck, and Gervinus upon questions like the authenticity of the doubtful plays, as though that were a point on which a foreigner's opinion was worth a straw. There are subtleties in the English language which cannot be got at out of inner consciousness, and to form a judgment on those points worth regarding requires an ear familiar with English from the first, and nursed in all poetical influences and knowledge. Without this knowledge, metrical tests and other measurements of poetry by the inch or the ounce are of no account. Let any applier of tests say how it comes that Milton, whose sonorous lines know none but masculine terminations at the outset, when he describes the penitence of Eve, both in the description —

But Eve

Not so repul'd with tears that ceas'd not flowing,  
And tresses all disorder'd, &c.

and in the words he puts into her mouth, falls into such use of feminine terminations as would justify a critic of the newest school in rejecting the paragraphs as spurious.

To the credit of zeal, industry, and research Mr. Ward is entitled. He has confined himself principally to the plays which have been reprinted during the present century in editions of the dramatists, and to those included in the new edition of Dodsley now in course of publication, and other similar collections. The omissions from his book are not important. Mountfort, the author of six plays, collected in

1720 into two volumes, is not mentioned, nor is Motteux, one of the translators of Rabelais, whose name in theatrical records stands opposite a list of no less than seventeen plays. To Nabbes is assigned one mask only, and no mention is made of his tragedies and comedies. The Duchess of Newcastle is treated with much less distinction than is due to a person of her consideration, intellectually as well as morally and socially, and the Duke himself is scarcely mentioned. Tate, moreover, nine of whose plays are now before us in a goodly quarto volume, deserves mention, if only as a poet laureate. He succeeded Shadwell. Among the many authors mentioned in Langbaine or in the 'Biographia Dramatica' concerning whom Mr. Ward is silent, are Robert Armin, one of the actors at the Globe Theatre, and author of one comedy, 'Barnaby Barnes,' a poet of much worth, who wrote a tragedy, called 'The Devil's Charter,' 1607, Fulke Greville, Lord Brooke, who fills a conspicuous place in literature, and whose tragedy of 'Muspata' is much better worth notice than that on the same subject of Roger Boyle, Earl of Orrery, which Mr. Ward mentions; Lodowick Carlell, groom of the chamber and gentleman of the bows to Charles the First, and author of six tragedies and tragico-comedies; Robert Daborne, a clergyman, who, in the reign of James the First, composed two plays; Thomas Goffe, whose four dramas fill an important niche in dramatic literature; Sandys, the translator of Ovid, and author of 'Christ's Passion,' whose works have recently been reprinted; and Sir Robert Stapleton, or Stapylton, the translator of Musaeus and Juvenal, and composer of three dramatic works. That such small fry as Thomas Porter, William Walker, and a score or two others, should not even come into the category, is pardonable enough. Their plays are, however, accessible.

Mr. Ward's style pleases us little more than his treatment of his subject. It wants firmness and strength. No opportunity is lost of employing such feeble expressions as "a one," and the words "by no means" are used at least a hundred times with total disregard of their meaning. What a sentence is this: "The cadence of its verse is by no means generally indicative of Fletcher's more peculiar manner; though the lines more frequently have double endings than is the case in some of the later plays." It is not easy to crowd into a sentence more current but indefensible colloquialisms of style. It is, perhaps, a slip to speak of Jonson's "supposed laboured method," but it is very inelegant. We find, again, "by no means" employed thus: "Under the cover of two sister-arts, whose aid was in the end to prove by no means altogether beneficial to it, the English drama," &c. A remarkable improvement might be effected in the style by the simple process of striking out every use of the words "by no means," which are not once, we believe, correctly employed, and making the statement simply the play is good, weak, or what it may be, instead of a good one, a weak one, and so on.

Not a tenth part of what, in the course of a more than ordinarily careful perusal of the book, had been marked for comment has received it. Enough has however been said to show the character of the whole. Far too scholastic in temperament to write of a subject like the drama, the writer irritates by cavil when he

should be conquered by the beauty around him. "Who," asks the author of what, from the poetical standpoint, may be called one of the finest of modern dramas —

Who ever paused on passion's fiery wheel,  
Or trembling by the side of her he loved,  
Whose lightest touch brings all but madness, ever  
Stopped coldly short to reckon up his pulse?

To which it may be answered — Mr. Ward.

It is disappointing to speak of these volumes in the terms we are bound to employ. So much room is there for them, their appearance provoked a feeling of pleasure and a warm hope that they would be worthy of the niche they aspired to fill. In proportion to the warmth of hope is the coldness of defeat. Mr. Ward has produced a useful book, which the student can consult. He has given analyses of a great many plays and a criticism upon most of them. The history of dramatic literature is, however, still to write.

One or two questions we will ask in a concluding paragraph. The first collected edition of Beaumont and Fletcher is dated 1647. Beaumont, according to report, died about 1616, and Fletcher expired of the plague in 1625. How, then, can a collective edition be said to have been printed in the lifetime of the authors (see vol. i. page 283)? If Beaumont *inherited* the property of his eldest brother, what is the significance of the epitaph upon him by that very brother, printed at the close of the battle of Bosworth Field, with its two touching lines —

Thou shouldst have followed me, but Death, to blame,  
Miscounted years and measured age by fame?

We quote from memory only. Lastly, what authority is there for speaking of Suckling as a follower of Ben Jonson? Brown, Cartwright and Randolph were the followers of the laureate. Suckling, however, when he made Ben's acquaintance, was a successful soldier and a court favourite. His works show few influences of Jonson's example.

Several misprints in these volumes have caught our eye, but none is of any consequence.

#### Dramatic Gossip.

ANOTHER débutante made her appearance on Wednesday at a Gaiety Matinée, in the character of Juliet, now ordinarily selected for such experiments. Miss Beatrice Strafford has the advantages of youth and good looks, with more confidence than is usually possessed by novices. In artistic respects her performance was uninteresting.

NEWS reaches us from America of the death of Mr. George Belmore. Our stage has possessed during late years few more competent actors in what are known as character parts. He obtained special recognition in characters taken from dramatized versions of Miss Braddon's novels.

A NEW farce, entitled 'Ye wynwynwn ; or, the Welsh Chorister,' produced on Wednesday at the Olympic Theatre, is the only dramatic novelty of the week. It is a poverty-stricken production, destitute of humour and novelty. On the same evening and at the same house, 'Plot and Passion' was revived, with Mr. G. W. Anson in the rôle of Desmores. Mr. Anson exhibited some power of a melo-dramatic kind. The general cast was, however, far from satisfactory.

THE burlesque of 'Loo, and the Party who took Miss,' has been revived at the Strand Theatre.

A DRAMATIC version of Mr. Hatton's novel of 'Clytie' is in preparation at the Liverpool Amphitheatre.

AFTER having delighted audiences more especially literary and artistic, Rossi is now, by the

return of the *grand monde*, the ordinary public of *Les Italiens*, à la mode in the strictest acceptance of the word in Paris. His first series of performances was purely Shakespearean, but it is with the 'Kean' of Alexandre Dumas, originally written for Frédéric Lemaitre, that he has recently conquered the appreciation of his fashionable audience. He does not, however, quit for long the repertory of English works, for after 'Macbeth,' 'Coriolanus,' and the 'Merchant of Venice,' he meditates no less a surprise than the 'Sardanapalus' of Lord Byron, which is quite unknown on the French stage, and intends concluding this exceptional season of high-art drama with the 'Orestes' of Alfieri.

'REGINA SARPI' is the title of a drama by MM. Ohnet and Denayrouse, which has been read at the Théâtre Historique. Madame Marie Laurent will play the principal rôle.

THE Théâtre de l'Athénée will open shortly for the performance of pieces of the Palais Royal stamp, under the control of M. Montrouze, formerly manager of the Folies Marigny.

DURING the season 1874-5, 319 dramatic novelties have been produced at the various Madrid theatres. Of these, 257 were really, or advertised as, originals and 62 were adaptations; of the latter, 1 was from the English, 1 from the Italian, France claiming the balance. 239 were in verse, 1 in prose and verse, and 79 in prose only; 233 were termed comedies, 59 dramas, 27 farces, the remainder figuring under various titles. 259 were in one act, 28 in two, 28 in three, 3 in four, and 1 in five. Who shall say that "the art to make comedies" is dead in Spain.

#### MISCELLANEA

*An Emendation.*—Prefixed to the interesting old play of 'Appius and Virginia' are the Latin lines quoted below; they are so corrupt that Mr. Hazlitt observes—"These Latin lines are full of false grammar, sense, and quantities, of which some are beyond conjecture." I have, however, succeeded in restoring the true text, which, in the interest of students of our older drama, I hope you can spare room for. The lines in the 'New Dodsley' run thus:

Qui cupis aetherias et summas scandere sedes,  
Vim simul ac fraudem discute, care, tibi.  
Frus hic nulls juvat, non fortia facta juvabunt;  
Sola Del tua te fruetur tenuis fides.  
Quo placet in terris, intacta palladis instar,  
Vivere Virginias nivore, virgo, sequi;  
Quos tult et iuctus, discas [et] gaudia magna,  
Vite dum Parce scindere filia parent.  
Huc ades, O Virgo pariter mortuira, sepulchro;  
Sic at, et facies pallida morte mufa.

The words in Italic are corrupt: the true text should be as follows:—

Qui cupis aetherias et summas scandere sedes,  
Vim simul ac fraudem discute, care, tibi!  
Frus hic nulls juvat, non fortia facta juvabunt;  
Sola Del tua te fruetur tenuis fides.  
Quo placet in terris, intacta palladis instar,  
Vivere Virginias nivore, virgo, sequi;  
Quos tult et iuctus, discas [et] gaudia magna,  
Vite dum Parce scindere filia parent.  
Huc ades, O Virgo pariter mortuira, sepulchro;  
Sic at, et facies pallida morte mufa.

The errors are errors of the ear, not of the eye, which it is well to notice from its bearing on various other matters connected with these old plays.

F. G. FLEAT.

*Wily beguiled.*—Mr. Furnivall, Mr. Hales, and others, have come to the right conclusion, that this was an old proverbial phrase. I merely wish to point out that it is to be found, long before the sixteenth century, in Langland's 'Vision of Piers the Plowman,' in the form "go gyle ageine gyle"; B. xviii. 355. Langland refers us to the text—"et eccecidit in fœnum quam fecit"; Ps. viii. 6 (Vulgate). Again, he uses the phrase "and gyle be bygyled"; C. xxi. 395. In the latter passage he quotes, as his original, a Latin proverb—"ars ut artem falleret." I wish I could learn in what Latin author these words are to be found.

WALTER W. SKEAT.

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